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THE JERUSALEM  
**POST**  
MAGAZINE

Friday, October 21, 1977

The first rain



הכרזה מן הארץ



Cover photo by Aliza Auerbach.

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### SHAARE ZEDEK MEDICAL CENTRE, JERUSALEM



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October 25, 1977

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THE RESIDENTS of the West Bank and the Gaza Strip have not yet become fully adjusted to the new role thrust upon them. They still have to get used to the idea that they will be the representatives of the "Palestinians" at the much-heralded Geneva Middle East peace conference, now scheduled to take place in December. And they have been maintaining a characteristic silence as the political scenario develops.

The reluctance of the residents of the territories to speak up is understandable. It follows the pattern of their political activity for the past 10 years, most of which have been spent under the shadow of the Palestine Liberation Organization, which has assumed the proportions of a terrifying dragon for them.

And while there were recently some individuals who attempted to challenge the PLO, none of them — from young Ramallah lawyer Hussein Shioukhi, to Burhan Ja'abari, son of the aging Hebron chieftain Sheikh Mohammed Ali Ja'abari, to Hebronite Mustafa Doudin, a former member of the Jordanian Cabinet — seems to be the St. George ready or able to do battle with the PLO dragon.

As has happened before, the major West Bank-Gaza political forces seem content to sit back and await developments. This time, they are waiting to see how the PLO will emerge from its latest struggle for existence.

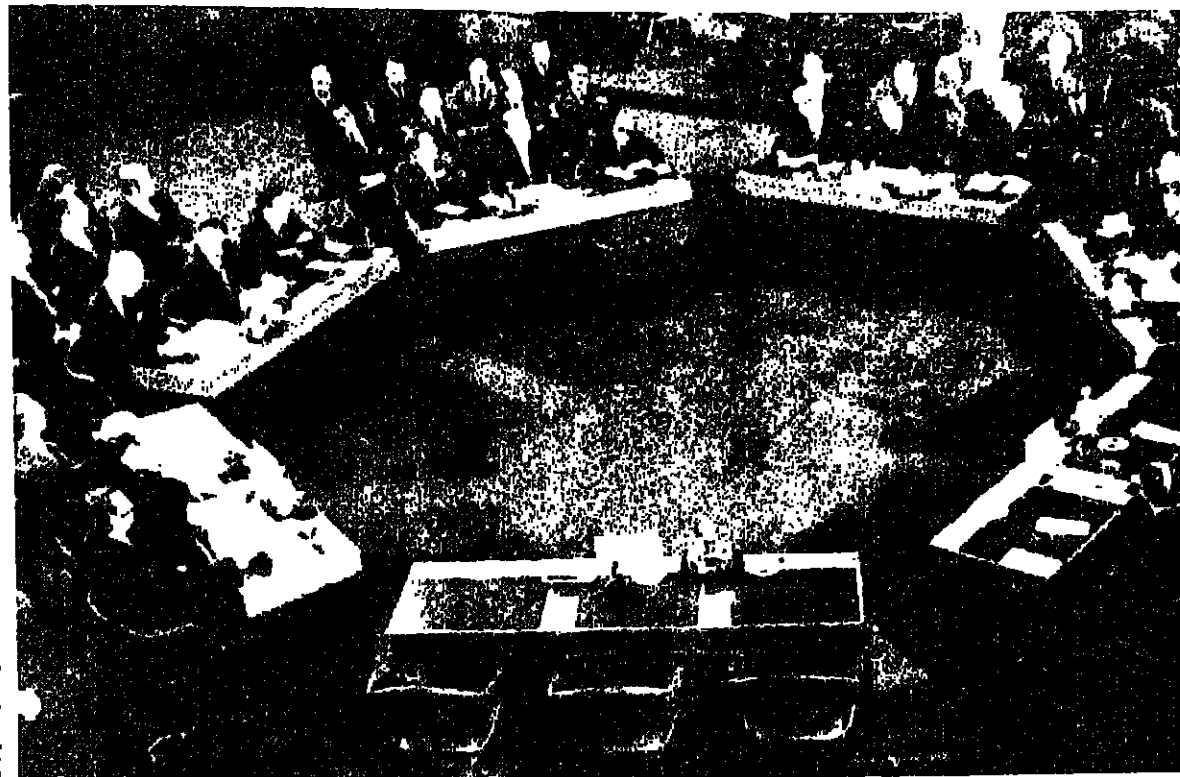
For the PLO, admission to Geneva is a matter of life and death, more important and more fundamental than the actual outcome of the conference itself. The presence of a PLO delegation at Geneva would be the fruition of a decade of struggle. Without a place at Geneva, the PLO could claim no real achievement, other than the focusing of world attention on the political plight of the Palestinian Arabs. It has no other positive achievement of any significance, even in the Arab political arena.

The failures of the PLO are evident. It has not succeeded in meeting the expectations of many "moderate" Arabs, including Egypt's Mohammed Hassanin Heykal, in "harassing" Israel while the Arab states built up their military might. It has not succeeded in "revolutionizing" the Arab states, particularly those confronting Israel. Its major accomplishment is a very negative one, of plunging two of those states — Jordan and Lebanon — into bloody and self-destructive civil war.

So, without Geneva, the PLO would be relegated to the status of a dissident, trouble-making radical movement.

Despite the fact that the U.S.-Israel working paper designates the West Bank-Gaza Strip residents as the Palestinian representatives at Geneva, the issue is far from settled. The working paper has already been criticized by the Arab states, on precisely this issue. And there are signs that the Americans, while reluctantly confirming their pledge to back an Israel veto of a PLO presence at the Geneva conference table, think that there is still some room for manoeuvre.

As the sands of Arab politics continue to shift, it is not clear what the outcome will be. What can be seen as Jordanian and Egyptian flexibility on the issue of PLO representation is balanced by the hard line stand of the Syrians, who after a period of disenchantment with the PLO brought about by the Lebanese



Opening of the Geneva Middle East conference, in December, 1975.

## NOBODY'S READY TO TILT WITH THE DRAGON

Political leaders from the West Bank and Gaza Strip—designated by the U.S.-Israel working paper as the Palestinian representatives at the Geneva conference — are taking a cautious attitude, particularly when it comes to a possible confrontation with the PLO, writes ANAN SAFADI.

civil war, are maintaining that there can be no peace without the Palestinians and no Palestinians without the PLO.

THE PLO recently has had good reason to worry about its status in the West Bank and the Gaza Strip. The Carter concept of a Palestinian "homeland" linked with Jordan rather than an independent Palestinian state — was a serious setback for the PLO. So was the rise of the Likud government, whose political and territorial conceptions are at the very opposite end of the spectrum from those of the PLO. These two factors sharpened divisions among local Arabs, who broke into two major blocs, with each camp embracing two factions, differing over approach rather than strategy.

First there is the faction which sympathizes with Arafat's PLO mainstream — seeking participation in Geneva with the aim of achieving an independent Palestinian state on "a first step" towards the ultimate establishment of an all-Palestine state "through future dialogue" with Israel, or through Israel's "eventual self-disintegration once it is incorporated in the Middle East under peaceful terms."

The second faction of the same bloc is the "rejectionists," identifying with the most extremist PLO radicals in their opposition to any form of political settlement. This group advocates armed struggle, no matter how long Israel holds the territories captured in 1967. Rejectionist-leaning spokesmen usually express two expectations — the overthrow of neighbouring Arab regimes occupying themselves with Middle East political deliberations; and the growth of the Arab community

in Israel and the administered territories to the point where, "sooner or later," it outnumbers the Jewish society.

The other bloc is led by a faction which views the option of Jordan — which may eventually link them with Syria — as the only possible way out of their political plight. The representatives of this faction argue that the current inclination of the U.S. administration to accept such a Jordanian option may represent their last chance. There is no alternative, they argue, to an organic link with Jordan which, embracing a majority of Palestinians, remains their vital access in the national, social and economic spheres.

The supporters of the Jordanian option — often said to be supported by a silent majority — recently have been confronted, rather interestingly, by a growing faction advocating similar organic links with Israel. This group's spokesmen, who obviously oppose the return of old ties with Jordan "under new guise" argue that, under the circumstances, it would be unrealistic to re-close the borders and separate the territories from Israel. While stressing their quest for absolute autonomy in both the West Bank and the Gaza Strip, these spokesmen believe that the PLO ought to allow them to negotiate at Geneva in the hope of achieving a formula which includes both independence for them and coexistence between the two sides. The result which might be reached, they argue (disagreeing with the PLO), is more fundamental than the recognition of the PLO in Geneva. Their aim — "various options," ranging from confederation with Jordan that is open to Israel, to federated cantons embracing Israel, the West Bank, Gaza and Jerusalem, as well as Jordan, should the latter agree.

SPOKESMEN of this last faction claim that they are enlisting influential "pragmatist" leaders from all the conflicting political camps in the West Bank. The Jerusalem Post has obtained evidence that a number of such leaders were closely consulting with each other, although none would confirm directly that a new, and rather powerful, leadership was emerging.

A central figure in this group told The Post that he and his colleagues would not commit themselves to a possible active political deliberation, pending the clarification of Israel's territorial intentions with regard to the West Bank and the Gaza Strip. He said he was trying to obtain information from Foreign Minister Moshe Dayan, noting that local leaders would like to know whether it was worth taking some kind of an initiative to go to Geneva and "negotiate" the West Bank and Gaza issues rather than "just discuss them," as the initial U.S.-Israel working paper suggested.

The spokesman said that neither he nor his colleagues intended to challenge or to defy the PLO. "On the contrary, we are thinking of persuading the PLO not only to give us the chance, but also to declare a truce throughout the duration of the Geneva conference."

The problem with this spokesman and his colleagues is that they would not speak openly, although they have been holding behind-the-scenes consultations with some foreign diplomats, at the latter's request.

"As long as all parties do not get a clear picture of our views, we remain vulnerable," the same central figure said, while complaining that "once you mention the PLO Israel gets upset. When you mention Jordan the PLO gets up-

set. And when you mention both Israel and the PLO, Jordan gets upset."

He said that the key element in the emerging leadership's doctrine is self-determination in the West Bank and the Gaza Strip, through a plebiscite conducted under U.N. supervision.

THE SPIRIT of the doctrine sounded very much like a document represented last August to U.S. Secretary of State Cyrus Vance by the prominent Ramallah lawyer Aziz Shihadeh, who denied involvement in any of the recent factional political activity.

At the time, Shihadeh presented Vance, on behalf of a number of notables, with a detailed memorandum outlining a series of proposals clearly reflecting undeclared official positions relayed to the Americans by Saudi Arabia, Egypt and Jordan, as well as reportedly by Syria. The main points of that document included:

— Mutual recognition of the national rights of Israelis and Palestinians in the area called "Eretz Yisrael" in Hebrew and "Falastin" in Arabic. "Israelis and Palestinians should recognize the natural legitimate rights of both peoples to sovereign, national statehood in the land which both claim as their homeland," the memorandum said.

— A plebiscite, possibly conducted during "an interim period," which would enable the people of the West Bank and the Gaza Strip "to decide freely whether they want to join with Jordan," or to set up "their own democratic Palestinian state." Such an option, the memorandum said, would only be achieved "by agreement with King Hussein and the Hashemite Kingdom of Jordan," and not offered as a "ready-made solution."

— A non-aggression pact between Israel and the Palestinian state, with a ban on the inviting of "foreign armed forces" to the area, or entering into military pacts with a third party, without mutual consent. This would be, according to the memorandum, a "first step toward closer relations."

— Negotiated, open borders, with "free passage and liberty of movement for citizens of both states."

— A "just and generous" settlement to the refugee problem, allowing refugees to return to their homes or receive direct compensation for their property in Israel.

— Shared sovereignty for Jerusalem, realized through the creation of separate municipalities for each of the Israeli and Arab sections of the city, "with a joint commission to control and co-ordinate public services." The city, "rightly claimed by both nations... should also belong to both," the memorandum asserted. This, it said, meant "not a divided city but a shared sovereignty."

Whether Shihadeh's document would serve as a basis for negotiations by local Arabs who are not known members of the PLO remains an open question. What appears clear is that any such negotiator who goes to Geneva without the sanction of the PLO would be unacceptable to the rest of the Arab negotiators there. To confront the dragon, a West Bank St. George would need a spear — a substantial Israeli offer, which has not been made since 1967, during which time the PLO has constantly moved to fill the vacuum. □

מכזא מן האל





# THE CANDID CHAIRMAN

Prof. Moshe Arens may be the first chairman of the Knesset Foreign Affairs and Defence Committee to ask the government to present him with a clearly defined plan of diplomatic action. And this is one of the things that he intends to do, he told Post staffers in a wide-ranging interview this week, reported here by DAVID LANDAU. Photographs by DAVID RUBINGER.

PROFESSOR Moshe Arens, chairman of the Knesset Foreign Affairs and Defence Committee, is almost unique among our top-flight politicians in that he is prepared to say publicly and without flinching: "It is highly unlikely that the Arab-Israeli conflict will be resolved in the foreseeable future."

One often wonders whether other Government and Opposition leaders in fact feel the same way, but avoid giving voice to their feelings. Perhaps Arens himself, if he were even closer to the top, with greater responsibility for public morale, would be less frighteningly candid in his assessment.

At any rate, his present frankness affords us an untrammeled insight into his political thinking. His belief that the conflict will continue for a long time — or his lack of faith in "the peace process" — is perhaps the source of the ideological laxity that seems incongruous at first in the mouth of the vice-chairman of Herut. But Arens says: "The problems of ideology are not our immediate problems. Our real, immediate problems are of strategy, not ideology."

It is not that he necessarily questions or disapproves the fundamental Herut doctrines. He simply doubts their relevance to the issues that Israel is likely to face in the foreseeable future. Hence his assurance that ideology need not be a bar to the Democratic Movement for Change joining the Likud-led, Herut-inspired government.

It is ironic, however, that a man of such eminently pragmatic views should have apparently fallen out with that other great pragmatist in the new administration, Moshe Dayan. Arens says there is no personal friction between them. "In fact, we don't know each other very well..." It is just that Dayan, "who, I have been told, was a 'bad testifier' as

Defence Minister, too," has been treating Arens's committee with a good deal less deference than its chairman would have liked.

Arens's practical prognosis, then, is — no peace in sight. What about Geneva negotiations?

For some of the Arabs, he replies, including Syria, Geneva is "a useful vehicle in moving towards the next war." They intend to use the conference to prove to the world — and especially to the U.S. — that Israel is intransigent, and thus to prepare the best possible climate for resuming the armed struggle.

Egypt, Arens believes, is also not aiming for peace, but ultimately for more war. It hopes to reach an agreement at Geneva that will weaken Israel militarily — and then, later, try (war) again.

Only Jordan would perhaps genuinely like a real accommodation — but strictly on her terms, which are unacceptable to Israel.

ARENS STRESSES the "basic imbalance" (of population, resources, etc.) of the conflict, whereby the Arab side can afford to think in terms of trying war, losing, and trying again — a strategic luxury which Israel can never enjoy.

"All this means that there is a not insignificant likelihood of war," Arens concludes. Israel's response to this situation must be three-fold:

- to fight the international political battle — above all the public opinion battle in the U.S.;
- to unceasingly strengthen its defence capability; and
- to develop — and impress the enemy with — a deterrent of such persuasive force that it would make launching a war too daunting a prospect even for the Arabs.

ON THE NEED and the means to strengthen Israel's defence capability, few can speak with more authority than Arens. He

recalls with unconcealed pride that, as Chief Engineer of Israel Aircraft Industries, he directed the Kfir warplane programme and the Gabriel missile programme, and adds: "I believe we can make every weapons system we need far cheaper than buying it abroad — so why buy abroad? With the Kfir we bought ourselves independence." This assertion is correct, he says, even taking into account the fact that part of the American aid Israel receives has to be spent in the U.S.

Arens clearly intends to make his views heard in the ongoing debate over Israel's next generation of fighter-interceptors. There has as yet been no final decision, he says, on whether to rely totally on the American F-16 and buy large numbers of that plane, or to build a new plane of our own.

Arens has set up a sub-committee on arms procurement as part of the Foreign Affairs and Defence Committee, and he plainly expects the sub-committee to be involved in the decision-making process. This week the sub-committee heard expert evidence on the warplane issue from Mordechai Hod, the former Air Force chief, and from Al Schwimmer, former head of IAI.

Arens seems to favour buying a limited number of F-16s for the interim period before a new home-made plane begins rolling off the production lines.

In the other area of Israel's defence strategy, the political-diplomatic battle, Arens applies the same pragmatic criteria as Dayan, but does not necessarily reach the same conclusions. "We are just at the start," he says, "of a long dispute with the U.S. Basically it is a contest for public opinion, as President Carter himself made clear in his interview with *Time* magazine. We must decide on what issues we can buy the impression of flexibility and on what others we must draw our 'red line.' It seems to me that

we're giving way on some issues on which we could have made more capital. Dayan's talk of 'walking out of Geneva if...' is a little bit simplistic."

ONE SUCH issue was the joint U.S.-Soviet statement on the Middle East. "Maybe our people themselves were surprised by the strength of (negative) reaction in the U.S. to this," Arens remarks. Another was the unified Arab delegation, which Israel has agreed to accept for the opening session of a resumed Geneva Conference. "This is a point that would have been easy to get across to American public opinion. There is no precedent in history for treaty negotiations being held on a multi-party basis."

The Palestinian-PLO issue, Arens warns, poses a huge challenge in terms of U.S. public opinion. (Born in Russia, Arens lived in the U.S. from a very early age.) "In America the norm is to talk to anybody. People reason that there's no harm in talking. America itself talked with the Vietcong, for instance. Moreover, the idea of a Palestinian entity is widely accepted."

ON THIS last point Arens lays a good deal of the blame on former Premier Rabin and ex-Foreign Minister Ailon, who were wont to assert that no peace is possible without a solution to the Palestinian problem.

"Maybe they're sorry about it now. At any rate, they're not saying it any more."

Arens recalls how, in 1974, he had pointed out to then-Information Minister Aharon Yari the pitfalls in this assertion. "Yari, a highly intelligent fellow, thought about it for a moment, and then said, 'Well, it's true, isn't it.' No doubt Rabin and Ailon also believed it was true — but they didn't think it through to the end. It implies that there is a Palestinian national entity — that

the Palestinians have a problem — that their problem is soluble — that we can solve it (otherwise why would we be talking about it?) — that without solving it there will be no peace — ergo: it is our fault that there is no peace."

Foreign Minister Dayan, and apparently Mr. Begin, too — for, as Arens concedes, they seem to be working in full harmony — believed that the format of the Arab delegation at Geneva was not an issue on which Israel could easily or successfully make a case to American public opinion. They consider it too technical and esoteric. The Palestinian-PLO complex, on the other hand, they feel is much more clear-cut and readily understandable. Hence their decision to accept the "working paper" which provides for a unified delegation at the opening sessions and for a multi-party working group to discuss the West Bank and Gaza Strip (while omitting any mention of the PLO).

Arens, certainly not the stereotype Foreign Affairs and Defence Committee chairman who traditionally supports big government decisions without question, is openly dubious. "Perhaps we're setting things in concrete that might come back and haunt us later. Maybe we should have made our stand here."

But though perhaps wrong, the decision to accept the working paper was definitely "not rubbish." There are going to be plenty more important decisions in the months ahead. We have to see it in the overall context."

But what is the overall context? Here Arens makes another observation not normally expected from a line-toeing FA & D Committee chairman: "We have not been presented to date with an overall strategy — either for a Geneva scenario or for alternative, contingency plans should there be no Geneva. We intend to ask the Government to come up

submit one."

On the whole, apart from Dayan's somewhat cavalier acceptance, Arens says he is satisfied with the Begin Government's attitude to the committee. Defence Minister Weizman in particular has been "very cooperative," reporting regularly on the developing situation in Lebanon. Begin, too, has been "very good" — apart from the one instance when he failed to submit in advance the "peace plan" he was taking to President Carter.

ARENS IS clearly an innovative chairman, determined to ensure a role for his committee in actual decision-making processes. To better facilitate this he has created three sub-committees — a seven-man panel on Lebanon, another on arms procurement and the defence industry, and a third comprising four members, whose identities he will not divulge — on the security services.

The Labour Opposition has not been particularly supportive of the scheme so far, Arens notes. Yigal Ailon was named chairman of the Lebanon sub-committee, and it has been hard to capture

his interest. His deputy, Yitzhak Navon, is in favour of the full Committee hearing anything of importance. But I'm hoping that with time they will be more helpful."

The secret services sub-committee is a new departure into a realm that previously lacked any parliamentary supervision. Says Arens: "I asked the directors of the Mossad and the Shin Bet, 'If your services were being mismanaged, how would we know about it?' They scratched their heads and eventually said there would be 'more punctures.' The new sub-committee will, it is hoped, correct that situation."

Obviously following U.S. Congressional practice, Arens is seeking professional back-up aid for his committee — though not, of course, on the U.S. scale where committee members are sometimes outnumbered by professional aides. He has enlisted the voluntary services of Prof. Moshe Maoz, the Hebrew University Arabist, as academic adviser to the Lebanon sub-committee. The sub-committee on arms procurement will have the help of another H.U. academic, economist David Levhari, while

the committee as a whole will be served by a retired senior army officer in its ongoing follow-up of the Agranat Commission report. Arens also hopes to have academics write occasional papers for the committee in their areas of expertise.

One problem, he says, is budgets. "The Knesset is not

equipped for that sort of thing. Still, I'm confident the money will be forthcoming."

ARENS NATURALLY disapproves of the frequent leaks from the committee's sessions which, by law, are secret — but his disapproval is relatively mild, mellowed by political common-sense. "It is the perennial problem of politicians whose constant aim is to further their own and their parties' aims. The alternative is to deprive the committee of relevant information — and that alternative is simply not available to a democratic government."

Besides, as he points out, most of the leaks are about the "atmosphere" at the committee meetings, and about political information that has already been aired publicly in one form or another.

"I'm told the committee is very good at keeping real security matters totally secret," he says. "And as far as I know, the censors have not acted on any leaks from the committee during the period of my chairmanship."

Arens was widely mooted as Herut's choice for one of the ministerial portfolios which

appeared to be available until the Democratic Movement for Change decided to join the coalition. He showed no great enthusiasm for the Social Betterment post, indicating that he would prefer Transport and Communications. However, he did not seem particularly forceful in pressing for either appointment, and in the event was offered neither. He appears convincingly unperturbed.

"I have no Messiah complex. I and my family believe I've reached my level of maximal involvement in public affairs. If the Premier had cornered me and pressed me to take a particular job...but it wasn't like that. I'm not pushing myself, and, anyway, I've got a job."

But those who don't push often get further faster than those who do. The Likud — indeed the Israeli political firmament as a whole — is not blessed with an overabundance of intellectual stars of Arens's brightness. It would not be overly rash to predict that we shall be seeing and hearing much more of Moshe Arens in the years ahead, and that his present "maximal involvement" will turn out to be less than maximal after all. □



The Kfir, developed while Arens was at IAI. (Rubinger)

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## ALYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields: practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

### Having a Baby in Israel

Israel is one of the few "Western type" countries where child bearing is openly encouraged by both the government and the majority of the populace. The government, through the offices of the National Insurance Institute (*Bituah Leumi*) covers most hospital costs for childbirth and even sends the mother home with a cash gift to help defray the cost of layette and equipment. In addition, the new mother, if she has worked a minimum amount of time (details mentioned below) can receive a paid leave of absence to care for her new-born baby. The National Insurance Institute also deposits a monthly child allowance (*ktzvat yelodin*) directly into each mother's bank account. The size of this allowance depends upon the number of children and is adjusted twice a year according to the rise in the cost of living index.

Pre- and post-natal care are also provided by the government through its system of "well-baby" clinics known as "tashanot l'ipul be'almi u'veyaleid" or more commonly known as "tipat halev" (drop of milk).

The aim of this article is to present the new olah (or mother to be) with a glimpse of the various material rights and services available with regard to childbirth.

#### REGISTRATION AT HOSPITAL

In Israel, the pregnant woman chooses a hospital in her area in which to give birth. In order to ensure herself a place, she simply has to register there in her sixth month (or earlier, in certain hospitals where demand is great).

#### MEDICAL PERSONNEL

The birth is attended by midwives on duty. These midwives are registered nurses who have studied and specialized in midwifery. A doctor is on duty to deal with complicated deliveries. Natural childbirth is practised in almost all Israel hospitals.

Some women (a minority) prefer to hire a private midwife or doctor to be with them during the birth. This is not covered by Health In-

surance. In some cases special services (such as anaesthetics in a childbirth that has no complications) can only be obtained by engaging a private doctor.

#### BITUACH LEUMI (NATIONAL INSURANCE INSTITUTE)

##### Ma'anak Leida (Childbirth Grant)

The childbirth grant is provided by *Bituah Leumi* to cover the costs of hospital care for both mother and child and aid in supplying the newborn child with clothes and equipment.

##### Who is Eligible for the Ma'anak Leida

- 1) Any mother who is a resident of Israel or the wife of a resident of Israel, even if the birth takes place abroad.
- 2) Any mother who is herself or is the wife of a salaried or independent worker employed in Israel, as long as the birth takes place in Israel.

##### Break-down of the Ma'anak Leida

- 1) IL2,000 is paid directly to the hospital to cover normal hospital expenses thus exempting the woman of all costs (except special services she has ordered) during the length of her hospital stay. If additional medical care, including hospitalization for an additional period, is required for either mother or child, this, also, is covered by *Bituah Leumi*. If hospitalization is required prior to the birth, up to three days expenses are covered by *Bituah Leumi*.
- 2) A IL700 payment, intended for use in acquisition of equipment and a layette for the baby, is made to the mother while she is still in the hospital. (Both figures are subject to change).

##### APPLICATION FOR THE MA'ANAK LEIDA

Application for the *ma'anak leida* is made through the hospital in which the birth will take place. When the prospective mother registers at the hospital (see Registration at Hospital) she will be required to present her *tashanot zehut* (identity booklet) and that of her husband and the number of her/his bank account. The hospital administration will fill out the application form and transfer it to *Bituah Leumi*.

##### D'MEI LEIDA (MATERNITY ALLOWANCE)

This is a payment to which the working mother is entitled as compensation for loss of income during the time within which she does not work during her pregnancy or after the birth. The sum paid is computed at the rate of 75% of her income as received during the last quarter worked up to a maximum of IL192.50 per day. (Sum subject to change).

##### ELIGIBILITY FOR D'MEI LEIDA

A woman is eligible for this allowance if she is:

- 1) a salaried or independent worker employed in Israel (even if she is not a resident of Israel).
- 2) a new immigrant who is at least eighteen years old and is taking an occupational training course.

The following conditions determine eligibility for receipt of *d'mei leida*:

A woman is eligible for *d'mei leida* if insurance fees were paid for her to the *Bituah Leumi* as a salaried or independent (self employed) worker. The period during which *d'mei leida* payments will be paid to her (six weeks or twelve weeks) is determined by the length of time during which insurance fees were paid to *Bituah Leumi* prior to the first day of eligibility for receipt of the *d'mei leida*. The first day of eligibility is the last day on which the woman worked, up to a maximum of forty-two days before the birthdate or before the due date as determined by the doctor.

The following are entitled to twelve weeks of *d'mei leida* payments:

- 1) A worker who paid insurance fees for ten months out of the fourteen months preceding the first day of eligibility.

registers at the hospital (see Registration at Hospital) she will be required to present her *tashanot zehut* (identity booklet) and that of her husband and the number of her/his bank account. The hospital administration will fill out the application form and transfer it to *Bituah Leumi*.

##### D'MEI LEIDA (MATERNITY ALLOWANCE)

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##### ELIGIBILITY FOR D'MEI LEIDA

A woman is eligible for this allowance if she is:

- 1) a salaried or independent worker employed in Israel (even if she is not a resident of Israel).
- 2) a new immigrant who is at least eighteen years old and is taking an occupational training course.

The following conditions determine eligibility for receipt of *d'mei leida*:

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The following are entitled to twelve weeks of *d'mei leida* payments:

- 1) A worker who paid insurance fees for ten months out of the fourteen months preceding the first day of eligibility.

The next column (in two weeks time) will deal with the pre- and post-natal services provided by the *tipat halev* well-baby clinics. (M.G.)

2) A worker who paid insurance fees for fifteen out of twenty-two months preceding the first day of eligibility.

The following are eligible for six weeks of payments:

- 1) A worker who paid insurance fees for ten out of the eighteen months preceding the first day of eligibility.

2) A new immigrant who paid insurance fees for six out of fourteen months prior to the first day of eligibility, if she has not been in Israel for more than fourteen months preceding the first day of eligibility.

##### APPLICATION FOR THE D'MEI LEIDA

A special form is available at every branch of *Bituah Leumi*. This must be filled out and returned to the branch nearest your residence either in person or by mail.

##### ALTERNATE PAYMENT TO OLIM NOT ELIGIBLE FOR D'MEI LEIDA

A new olah, during her first year in Israel, who is not eligible for *d'mei leida* may obtain a payment of IL1,350 from the absorption authorities. To receive this payment she may apply through the case worker at the office of Mifal Hapais near her residence.

##### TRANSPORTATION EXPENSES

*Bituah Leumi* participates in the costs of transporting the mother to the hospital if the distance from the ambulance station to her home and from there to the hospital and back to the ambulance station is more than forty kilometres. The mother will then pay only part of the expenses. If the mother requires an ambulance upon doctor's orders in order to return home after the birth, *Bituah Leumi* will participate in the expenses.

The next column (in two weeks time) will deal with the pre- and post-natal services provided by the *tipat halev* well-baby clinics. (M.G.)

هكذا من الأصل



# MEMORIES OF TERROR

Hanafi Muslims held 110 men and women at gunpoint in B'nai Brith's Washington headquarters last March. CHARLES FENYVESI — who was there — describes the attempts of ex-hostages to come to terms with the nightmare.

ON THE threshold of dreams and in waking moments of tension, the nightmare refuses to go away. It begins with gunmen bursting through a door. Shots are fired and machetes gleam as friends and colleagues are rounded up for a mass execution. The denouement varies, as the subconscious revises and censors. But no matter how many times the victims shoot back with guns that materialize miraculously, there is no escape from the memory of total helplessness — the reality of those hours on the concrete floor listening to threats of decapitation and praying for — or fearing — a police rush.

For the 110 men and women held at gunpoint in B'nai Brith's Washington headquarters by Hanafi Muslims last March, life has not returned to normal — if by normality is meant the normalcy before the attack. Many of the hostages aged years during those 36 hours of terror; close to 40 have since received some psychiatric help, and a few may need years of therapy to get over the shock or to cope with the deeper psychological problems the trauma brought to the surface. To the question, "Did you get over it?", the usual answer is, "I'll live with it." The majority keep talking about "The Event" — ours is an age which has rejected silence as an unworkable if not cowardly repression.

For people working in the B'nai Brith building — whether held hostage or lucky enough to hide out or be absent that day — life has become more precious and at the same time more vulnerable to disaster. The phrase, "It's good to be alive," is repeated so often that it sounds like a prayer. Simple joys are felt more intensely than before the siege; the pleasures of dinner with friends or a quiet hour with a book are not taken for granted. But many ex-hostages find it hard to relax; impatience and a heavy feeling of premonition are carried over even to a Sunday ride with the family.

With some of the hostages, elation followed liberation — and the word is liberation, not release. "He is abnormally well," one wife remarked after her husband insisted on promptly returning all the telephone calls friends had made to the house during the ordeal. He then went to play his weekly soccer game and scored the first goal.

Another worried wife had to cook up a storm and invite dozens of friends to please a normally reticent husband who could not stop eating and talking. But the exuberance petered out after a few weeks at most, and, in some instances, gave way to symptoms other ex-hostages had suffered, in varying degrees, as soon as they got home: anxiety, hypertension, insomnia, depression, and unpredictable moods fluctuating between petulance and anger.

At one end of the spectrum, ex-hostages have had intimations of a rebirth. One young woman decided to become a mother. While held hostage, her despair deepened as she looked at friends with children and thought that there would be no child after her. She had not believed she could

come out alive, and when she did, she decided to live "a fuller life" and to do things she had postponed doing, which also included spending a weekend in New York, visiting museums and worrying less about her career.

The purchase of a long-desired aquamarine ring and going to an exotic place for a vacation are further examples of the same syndrome. Other post-siege resolutions include the one made by a middle-aged executive who decided to re-dedicate himself to Jewish organizational life, which he had considered leaving, and that of an impetuous younger man who pledged to be more considerate and thoughtful in what he refers to as his "new life."

But out of the terror was also born a malaise — a diffuse hostility with shifting targets as well as a fear of calamities lying in ambush.

Among the Jewish hostages, this newly found insecurity has led to an identification with Jewish history that the Good Life in America usually eclipses. "Now I know what it must have been like being rounded up by the Nazis," is a typical reaction. Some of the victims dwell on the virulent anti-Semitism of the Hanafis, probing its origins and antecedents or heaving great sighs of despair. Finally, the experience of being surrounded by implacable hatred dramatized Israel's predicament.

For the non-Jewish hostages — the majority of those held in the B'nai Brith building — life seems more dangerous now than before the attack. "But you got to go on living," summed up one man in his early 20s, "and you got to be strong if you don't want to go under. And you can't let madmen rule over your life."

"I live from one day to the next," said one young, formerly easy-going woman in her 30s. "I don't think of the crises ahead, I just concentrate on the one I am into." "Oh, I have my ups and downs — lots of downs," is a comment often heard in casual conversations.

Surprisingly enough, not one of the ex-hostages has quit working for B'nai Brith because of the attack. Initial fears of re-entering the building were overcome in a matter of days. With one exception — a nervous breakdown — people have learned to cope with their anxiety, shared in different measure by the entire staff, of working in an office which may conceivably be a terrorist target again.

The great majority of ex-hostages have become acutely sensitive to sudden noises and raised voices — and even to what strikes them as periods of "undue quiet." Is something going on again? is the question whenever there is a departure from routine. Ex-hostages find themselves scrutinizing faces on the street, the bus, the elevators, Blacks with exotic beards and headgear are given a wide berth, and some ex-hostages talk about being uncomfortable in Black company. "I am ashamed of myself," says one woman in her late 20s, "because it is unfair and because so many of my fellow-hostages were Black. But I get nervous and think of the



Ex-hostage Harold Brenner, describing his ordeal to the press.



The hostages freed (above) after their siege on the 8th floor, (below).



Hanafis in any public place crowded with Blacks."

WILL IT happen again? The question is asked of policemen who now check into the B'nai Brith building several times a day. B'nai Brith management is under great pressure to tighten up security. Sceptics who argue that there is no security from a band of heavily armed men are interrupted in mid-sentence, and the point is made over and over again — and accepted by B'nai Brith leaders throughout the country — that no expense, no effort should be spared to prevent another attack.

There are assurances from the police and B'nai Brith management, but ex-hostages want more of them. Besides the most up-to-date electronic devices and armed guards, ex-hostages ask for emotional reassurances from whoever can be considered an expert in these matters as well as from friends. "Convince me that it won't happen again," a recent plea went from one ex-hostage to another, known for his optimistic disposition. "Tell me that it was a freak phenomenon that won't happen to us again."

There is no indication of any identification with the aggressor — a symptom recorded in other situations of terror. But there is much criticism of those who have any power or authority.

Management policy of calling on people to return to normal is resented. "Next time I hear the phrase 'Let's get back to work,' I'll punch the person on the nose," said a young employee after one of several bomb scares and a temporary evacuation of the building.

B'nai Brith's top executives happened to be out of their offices the morning the Hanafis struck. While their absence was understandable — they were invited to a reception to honour Israel's Prime Minister on a visit to Washington — a great deal of anger has been directed against them simply because they were not there. Ex-hostages freely acknowledge that the hostility is not reasonable and that it makes no sense blaming people for not being around to be captured. Yet the feelings persist and surface in snide remarks and in charges of lack of warmth towards, and lack of understanding for, ex-hostages.

It is quite clear who was held hostage and who was not. There are two groups, and in a building where more than 200 people work each hostage is aware of who belongs to which group. Among the ex-hostages, there is a strong feeling of having shared something momentous and, particularly among those who lay close to one another on the concrete floor, a new camaraderie was born. The day people returned to work — the Monday or Tuesday after the Friday morning of liberation — the reunions were emotional, with embraces and kisses and tears, even among those who had barely known each other before the attack.

Those who escaped capture have developed what one wit has called "hostage envy." Another wit, the popular humorist of the building, was also absent. He now

says that on his tombstone it will be engraved: "Here lies the Goldberg who was not there — he had a stomach-ache that day." But the humour is seldom appreciated — the matter is just too serious, too painful. And non-hostages know better than to indulge in gallows humour when ex-hostages are around. Strong guilt feelings persist



The besieged Islamic Mosque.



Hajj leader Humayyid Abdul Khalil

among the non-hostages, and many of them have reported the same problems as ex-hostages, particularly nervous tension and violent nightmares. There were harsh words exchanged and tears shed when five non-hostages were told on one occasion that they could not join one of the group therapy sessions B'nai Brith offered to employees having psychological problems after the siege. "We too suffered," was the non-hostage argument. "We identify with the hostages more than they can imagine. In a way, we too were there, with them."

Mental health professionals, asked by B'nai Brith to help, have been criticized too. One psychiatrist has been characterized as "very smart — but he doesn't understand us. He doesn't know what we, hostages, have gone through." He cannot get into our

Much like former inmates of

concentration camps, ex-hostages feel that their ordeal was unique and people who have not undergone it cannot know "what it's really like."

The sharp condemnation of the powerful is reserved for the news media, which gave the siege front-page, prime-time, 24-hour-a-day coverage. The news media were the other enemy, it is felt, because they sensationalized and commercialized the drama and because some of the reporting left the public with the impression that the gunmen had been gentle and compassionate.

The newsmen were not concerned with human life, the charge is made again and again; they were after blood and profit; the sicker the story the better. Had there been one decapitation, press interest would have been even greater.

Ex-hostages — and their families — complain alternately of excessive and insufficient coverage. For those who spoke to the press or appeared on TV, the opportunity to tell the story had a therapeutic effect. But, as one of those interviewed put it, "Once the public's attention flags, you are left alone with your nightmares."

A minority of ex-hostages say that they have heard more than enough on the subject of the siege. "I don't want to be a hostage till the year 2000," snapped one woman. Then she went on talking about the subject for an hour.

For those over 40 — and particularly among those over 50 — loss of dignity is the experience singled out as the most painful to recall. "We became like sheep. They could do with us whatever they wanted," one person, a typist, remembers. "They treated us as if we were objects, things," a Ph.D. says, his hands covering his eyes and forehead. "Those bastards!"

Hostages in their 20s and 30s dismiss humiliation as irrelevant. They are more likely to talk about their helplessness and the absurdity of their predicament. Being at the mercy of people with guns and not being able to influence their decisions in any way are cited as the worst memories to live with.

A puzzling post-siege phenomenon is the large number of illnesses among the immediate families of ex-hostages — as well as non-hostages.

DID THE TRAUMA really change people?

Some ex-hostages argue that they have not changed. "Oh, I am about the same — perhaps a little worse," is a common observation. One career woman in her early 50s says she was appalled to discover that her children had so much confidence in her that they were sure she would come out fine. "But I am not as steady and tough as a rock. I wasn't that before the attack and I am not now. I wish my children learned that."

Like other survivors of terror, ex-hostages from the B'nai Brith building have lost a very basic sense of confidence in the world. The loss is both concrete and metaphorical — it is between a deep awareness of the fragility of everyday life and a gnawing presentiment of catastrophe. In its darkest hour, the feeling is a bitter fatalism similar to what some thinkers in the 1950s suggested would be the effect of "living under the shadow of The Bomb." It stems from a consciousness that perceives the improbable, the absurd and the unthinkable as just around the corner.

FRIDAY, OCTOBER 21, 1977

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## AMERICAN WOMEN'S ORT

# 24th BIENNIAL NATIONAL CONVENTION

WOMEN'S AMERICAN ORT: Fifty Golden Years... Fifty Golden Links...

Women's American ORT, the largest of organizations in forty nations supporting the global ORT (Organization for Rehabilitation through Training) programme of vocational education and training, observes the 50th anniversary of its founding this month its 24th Biennial National Convention, a "Golden Jubilee" celebration, which will be attended by over 1500 delegates as well as hundreds of guests and friends from all

over the United States, will be held in Jerusalem, October 23-28.

Women's American ORT, whose work in support of the worldwide ORT vocational network of 700 schools in 22 countries on five continents, and efforts on behalf of quality education in the U.S., have been lauded by statesmen, educators, labour leaders and civic officials around the world, was founded in Brooklyn in 1927. The original nucleus was organized by a

group primarily composed of women who had either seen the vocational programme of ORT in operation in Europe or whose husbands were active in the American ORT Federation. The first Honorary President of WAO was Mrs Albert Einstein.

Keeping pace with the increasing technologizing of the world's economies, the ORT network grew as Women's American ORT spread rapidly

throughout the United States. In 1950, WAO had about 10,000 members, primarily in the northeast, the middle west and on the west coast. Today, Women's American ORT numbers 135,000 members in 1055 chapters from coast to coast.

The group is represented in every large and intermediate sized city in the country and in many smaller communities.

In addition to the organization's substantial financial support of the global ORT network and vigorous educational activities, WAO has, over the five decades of its existence, set its own unique stamp on the ORT programme. Because of its emphasis on the "social role" of ORT, the primarily high-school oriented programme was expanded to include those who lacked educational prerequisites. Thus, in

North Africa and in several underdeveloped countries, apprenticeship and even pre-apprenticeship courses were established. Because of Women's American ORT's efforts, the "American presence" of ORT was established, as the organization offered ORT's nearly century-old expertise to local, state and federal governments.

Many of the outstanding schools in the ORT network were totally or partially financed by Women's American ORT. They include the Aron Syngalowski Center in Tel Aviv, the Jeannette Gayl Center in Haifa, the John F. Kennedy Apprenticeship Center in Jerusalem, the Lyon School in Lyon, France, and most recently, the renowned ORT School of Engineering on the campus of the Hebrew University in Jerusalem.

The need for quality occupational and vocational training has become more important than ever. Knowledge of a special skill or a trade is essential to gaining and maintaining satisfying employment in our complex modern society.

"Your members can take pride in the role of your organization's vocational and technical schools in teaching workers job-related skills. Your schools have offered hope and opportunity to those who have been uprooted by providing them with useful knowledge and expertise to enable them to live happier, more productive lives. For this you have won the gratitude of all who are familiar with your efforts and earned a special place of honor and respect among the world's humanitarian organizations."

President Jimmy Carter



Mrs. RUTH EISENBERG  
National President  
Women's American ORT



Mrs. BEVERLY MINKOFF  
Chairman, National  
Executive Committee WAO



Mr. NATHAN GOULD  
National Executive Director,  
Executive Vice-President WAO



Ambassador CHAIM HERZOG  
President  
ORT Israel



Mrs. DVORA TOMER  
President  
Women's Israel ORT



Mr. JOSEPH HARNATZ  
Director-General  
ORT ISRAEL

"We shall assemble in Jerusalem to examine the issues in Jewish life, to cull lessons from experiences, and to blueprint our plans, to play our distinctive part in facing and meeting the challenges of our day. With pride in our accomplishments, with infinite devotion to our people we face the future with conviction and supreme confidence."

From the Convention Call

"Your gathering marks the 50th anniversary of the founding of your organization. It is indeed a landmark of achievement. It commemorates the work of a great Jewish movement that has done so much for our people. Israel is a better and stronger society because of what ORT has done for so many of our youth. Evidence of your selfless dedication is to be found in the numerous training institutions which ORT has established in the Jewish State. May you go from strength to strength in expanding a human enterprise that reflects the best of our Jewish heritage, faith and unity."

Prime Minister Menachem Begin

Presented as an advertisement by the public relations department of ORT Israel.

## WORLD ORT NETWORK

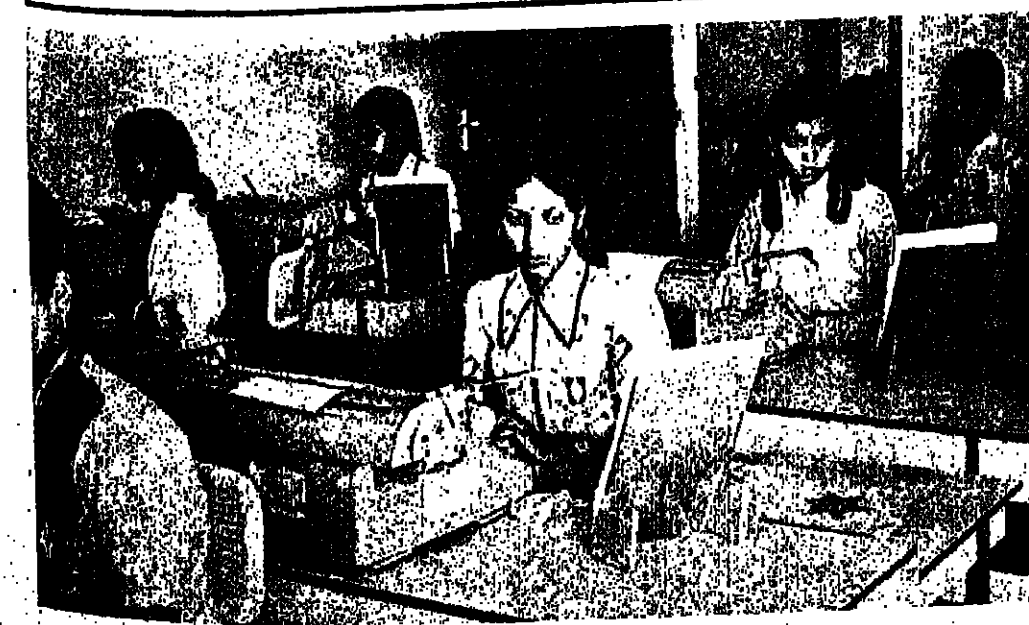
ORT (Organization for Rehabilitation through Training) is the world's largest non-governmental vocational training programme. Begun in 1880, ORT has thus far trained more than a million people, providing them with the modern skills which have proven "passports" to independence, security and human dignity. Today, ORT operates some 700 vocational installations in 22 countries on five continents. More than 70,000 students are enrolled annually in skills that range from carpentry, secretarial skills, paramedical skills, welding and electricity to fashion design, telecommunications, avionics and computer repair. ORT is a multi-levelled, many-faceted system which includes apprenticeship centers, factory schools, junior high school programmes, vocational and technical high schools, institutes for teachers, managerial and supervisory training and technical junior colleges. (Its major emphasis is on the four-year high school.) The superb caliber of ORT training, the flexibility and fluidity of its curricula, the boldness and ingenuity of its pioneering pedagogic ventures are known and praised throughout the world.

The ORT ISRAEL network of vocational and technical training centers has grown in 29 years from one school to 68 modern institutions. Among them are:

- Technical Colleges
  - Technical and Vocational High Schools
  - Apprenticeship Centers
  - Factory Schools
  - Vocational Centers in Yeshivot and Kibbutzim
  - Adult Training
  - Special Courses for foreign Students
- This year's enrolment reached 49,000. Since the beginning of its activities in 1949, 148,000 students graduated from ORT ISRAEL institutions.

### DATA — SCHOOL YEAR 1977/78

- 8 Technical Colleges
- 30 Technical and Vocational High Schools
- 9 Pre-vocational Schools and Junior High Schools
- 8 Apprenticeship Centers
- 18 Factory Schools
- 11 Vocational Schools associated with Yeshivot and other subsidized institutions
- 4 Adult (training and proficiency courses).



India: a secretarial course at the ORT Girl's School in Bombay.



Dr. WILLIAM HABER  
President Central Board  
World ORT Union

Mr. DANIEL MAYER  
Chairman Executive Committee  
World ORT Union

Mr. MAX BRAUDE  
Director General  
World ORT Union



Mrs. GERT WHITE  
Convention Co-Chairman



Mrs. REESE FELDMAN  
Convention Co-Chairman



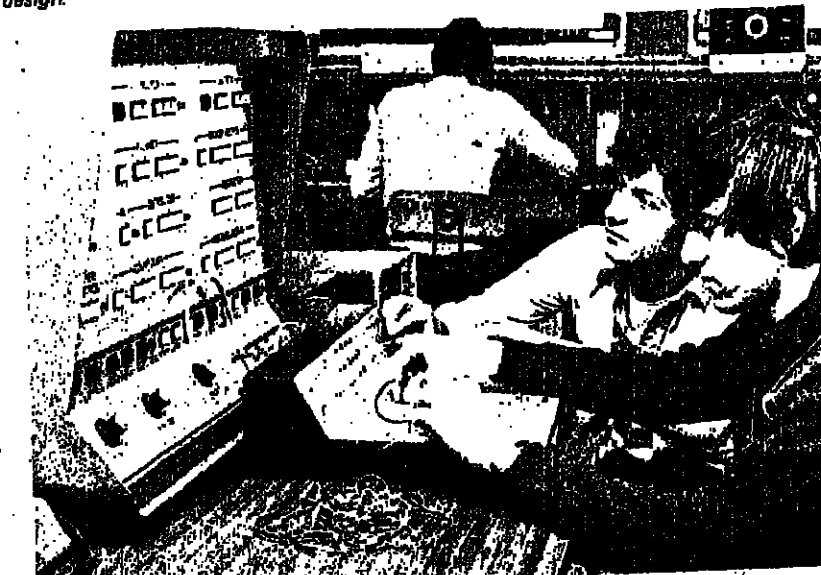
Mrs. CLAIRE PYSER  
Convention Ass. Chairman



France: This young woman, a student at ORT's Montrouil Center, is one of a growing number of girls and women learning drafting and industrial design.



Mrs. FLORENCE DOLOWITZ  
Honorary President WAO



Israel: Computer training course at the Syngalowski ORT Technical Junior College in Tel Aviv.

Presented as an advertisement by the public relations department of ORT Israel.

ORT ISRAEL is a non-profit organization. All contributions are tax-deductible.

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# ASSIGNMENT ABU GHOSH

A photographic essay on the village and its inhabitants,  
by Hadassah Community College students. Text by Ruth Connell Robertson.



THE PEOPLE of Abu Ghosh were very much opposed to the idea of a band of young men and women from Jerusalem wandering around photographing them and their village, and the *mukhtar* — the headman — only gave permission for the exercise on condition that they did not try to go inside the houses. But it was not long before the 20 or so students from the Hadassah Community College's department of photography had won enough trust to be invited to take pictures inside the homes of their hosts.

It was the students themselves who chose this hillside village west of the capital, as the subject of their end-of-year project. It appealed to them more than any other ideas put forward by department head Ephraim Degani and lecturer Yossif Cohain.

The fact that they could talk to all the villagers in Hebrew made it easier to break the ice than anyone feared, and by the time the photographers had visited Abu Ghosh two or three times a week over a period of three weeks, they were on friendly terms with many of the 2,000 inhabitants. This is the first year that the Hadassah College course has branched out into creative photography. Until now, the two-year course has been confined to technical and scientific photography. Many of the students — most of them post-army service — had never held a camera in their hands before they started the course, and many of them discovered during the year that they had a leaning towards illustrative photography.

Degani is hoping that the course — the only one in photography recognized by the Ministry of Labour — will now be extended to three years. He looks on it as a medium for training young men and women not merely for a career but for a full life as citizens. "Assignment Abu Ghosh" was certainly a step in that direction. □



## POST PULLOUT GUIDE

### The Poster

#### THEATRE

All performances are in Hebrew, unless otherwise stated.

##### Jerusalem

**GOG AND MAGOG** — Musical satire written by Yehoshua Sobol. Directed by Nola Chilton. Music by Yoni Rechter. (Binyanei Ha'amah, Saturday at 8.30 p.m.)

**HERE IS YOUR LUNCH SIR** — Improvisations by the Jerusalem Drama Workshop. (In English.) With audience participation. (Tzavta, 38 King George, Wednesday at 9 p.m.)

**IN THE PRIME OF HER LIFE** — The Khan Theatre's adaptation of the story by S.Y. Agnon. Directed by Michal Govrin. (Khan, opposite railway station, Thursday at 8.30 p.m.)

**MARATHON** — A *tour de force* of a play by French playwright Claude Cornfortes, about three men actually running a marathon race. Under the brilliant direction of Belgian Jonathan Morzer, with the Khan's cast of three actually running for about two hours. (Khan, opposite railway station, Saturday and Tuesday at 8.30 p.m.)

**THEATRE GAMES** — Improvisational show in which the technical, behind-the-scenes activities become the centre-stage performance. With Israel Gurion and others. (Khan, opposite railway station, Monday at 8.30 p.m.)

**TWELFTH NIGHT** — Shakespeare's play translated by Ehud Manor. Produced by the Beersheba Theatre. (Jerusalem Theatre, Thursday at 8.30 p.m.)

##### Haifa

**ALL MY SONS** — Arthur Miller's play about World War II profiteers. Produced by the Cameri Theatre. (Haifa Municipal Theatre, 80 Pevnar Saturday and Sunday at 8.30 p.m.)

**GOG AND MAGOG** — (Haifa Municipal Theatre, 80 Pevnar, Monday at 8.30 p.m.)

**THE MURDER OF FIENROT IN THE KHALI SCHOOL** — Quasi Commedia dell'arte by the Beersheba Theatre. Quotations present-day educational approaches. (Shavit, 3 Hasport, Tuesday and Wednesday at 8.30 p.m.)

**THE EMIGRANTS** — A bitter searing story of two emigrants from a communist country, a peasant who left to make money and an intellectual who escaped to write a book on freedom but lost the urge. (Nahmani Hall, 17 Nahmani, Saturday at 8.30 p.m.)

**FLOWERS FOR A WHITE MOUSE** — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Haiman, actor Alex Peleg. Adapted and translated by Ezer Manor (20A House, 1 Danieli Frisch, tonight at 11 and Saturday at 9 p.m.)

#### ENTERTAINMENT

##### Jerusalem

**EVENING OF JAZZ** — With Mel Koller, Aaron Kaminsky, Victor Ponorov, (Pargod Pargod Theatre, 94 Bessalel, Wednesday at 9 p.m.)

**ISRAELI FOLKLORE** — The Horn dance group (Khan, opposite railway station, Wednesday at 9 p.m.)

**YOUR PEOPLE ARE MINE** — Pop musical based on the Book of Ruth. (In English.) (Y.M.C.A., Saturday at 9 p.m.)

##### Tel Aviv

**CHOCOLATE, MINTA, MANTIK** — In their new show "The First Night" written by Ehud Govrin. (Bait Theatre, 30 Ibn Gvirol, tonight at 9.30 and 11.30 p.m.; Beit Hahayal, Wednesday and Pinkus, Saturday at 9 p.m.)

**HAVA ALBERSTEIN** — Sings songs and plays her guitar. (Tzavta, 38 King George, Monday at 9 p.m.)

**IN A PANIC** — Written by Shimon Israeli, tonight at 9.30; Farid Hanna, Dekel, Monday at 8.30 p.m.; Rishon Lezion, Tiferet, Wednesday at 9 p.m.)

**A MAN WITHIN HIMSELF** — Comedy starring Shalom Herson and his group. (Tzavta, 38 King George, tonight at 9 p.m.)

**FOUR WOMEN** — By the Hahimah Theatre. (Hahimah's Small Hall, Saturday and Thursday at 8.30 p.m.)

**GOG AND MAGOG** — (Tzavta, 38 King George, Thursday at 8 and 9.40 p.m.)

**JULIUS CAESAR** — Shakespeare's play produced by the Cameri Theatre. (Cameri, 101 Dizengoff, Wednesday and Thursday at 8.30 p.m.)

**THE LOTTERY TICKET** — Based on short stories by Chekov and Guy de Maupassant. (Tzavta, 38 King George, today at 9 p.m.)

**MOMENTS** — Haifa Theatre production of Nathan Alterman's musical play about Little Tel Aviv of the '30s. (Cameri, 101 Dizengoff, Saturday at 8.30 p.m.)

**THE NAME BEFORE THE MAN** — New Hahimah production. (Hahimah's Large Hall, Saturday at 7 and 8.30 p.m.; Sunday through Thursday at 8.30 p.m.)

**NEW YEAR '78** — The Haifa Theatre production of the play written by Yehoshua Sobol. Directed by Nola Chilton. (Cameri, 101 Dizengoff, Monday at 8.30 p.m.)

**THE NIGHT OF THE TWENTIETH** — The Haifa Theatre's play about the origin of the *hulstijn*. Tenor drama, beautifully staged by Nola Chilton. (Cameri, 101 Dizengoff, Sunday at 8.30 p.m.)

**STATUS QUO VADIS '77** — Written by Yehoshua Sobol. Directed by Ehud Manor. (Tzavta, 38 King George, Tuesday at 9 p.m.)

##### Haifa

**ALL MY SONS** — Arthur Miller's play about World War II profiteers. Produced by the Cameri Theatre. (Haifa Municipal Theatre, 80 Pevnar Saturday and Sunday at 8.30 p.m.)

**GOG AND MAGOG** — (Haifa Municipal Theatre, 80 Pevnar, Monday at 8.30 p.m.)

**THE MURDER OF FIENROT IN THE KHALI SCHOOL** — Quasi Commedia dell'arte by the Beersheba Theatre. Quotations present-day educational approaches. (Shavit, 3 Hasport, Tuesday and Wednesday at 8.30 p.m.)

##### Other Towns

**ALL MY SONS** — (Saram, Monday at 9 p.m.; Nahariya, Thursday at 9 p.m.)

**AND THE RUGGED SHALL BE MADE LEVEL** — (Kiryat Haim, Saturday at 8.30 p.m.)

**ANDORRA** — Beersheba Theatre's production of the play by Max Frisch. 8.30 p.m.)

**MARATHON** — (Arad, Sunday; Mitspe Ramon, Wednesday)

**MATTI CASPI** — With his percussion orchestra. (Tzavta 38 King George, Saturday at 8 and 10.30 p.m.)

**YONATAN GEFEN** — "Living-room chat." (Tzavta, 38 King George, Sunday and Wednesday at 9 p.m.)

##### Haifa

**KARUSSEL DER ZEIT** — Freddy Durra in a cabaret show. (Rothschild Centre, tonight at 8.30)

##### Other Towns

**EVENING WITH ARIK LAVIE** — (Ofakim, tonight at 9; Beit Shean, Wednesday at 9 p.m.)

**HAGASHASH HANIVVER** — The comedy trio in a musical programme of political satire. (Givatayim, Shavit, tonight at 9.30; Gan Shmuel, Thursday at 9 p.m.)

**IN A PANIC** — (Kiryat Haim, Savyon, tonight at 9.30; Farid Hanna, Dekel, Monday at 8.30 p.m.; Rishon Lezion, Tiferet, Wednesday at 9 p.m.)

**KARUSSEL DER ZEIT** — (Ramat Gan, Saturday at 7.30 p.m.)



Jack Lemmon as music-hall crooner in 'The Entertainer'... illusions about a dying genre.

#### MUSIC

All programmes are at 8.30 p.m. unless otherwise stated.

**CHAMBER MUSIC** — Bach and Beethoven. Uri Shoham, flute, David Chen, violin Hanoch Greenfeld, piano. (Khan, opposite railway station, Sunday)

**ROMANTIC MUSIC** — Works by Bach, Handel and others. Cilla Grossmeyer, soprano, Aris Zacks, piano, Paul Schlossman, oboe. (Tzavta, 38 King George, Saturday)

**ORGAN RECITAL** — With Zvi Meniker. Admission free. (YMCA, Saturday at 11.30 a.m.)

**ISRAELI PHILHARMONIC ORCHESTRA** — Light Classical music series. Subscription concert No.7. Eduardo Mata, conducting, with Leonard Rose, cello; Ruvuslita, Benmama; Elgar, Cello Concerto; Dvorak, Symphony No. 8. (Mann Auditorium, Series 1, Monday; Series 2, Tuesday; Series 3, Wednesday; Series 4, Thursday.)

**PIANO RECITAL** — Amiram Rigal. Bach, Toccata and Fugue in D Minor; Beethoven, Sonata in D Major, Op. 28; Etudes Symphoniques Op. 10; Gottschalk: The Banjo — Souvenir de Puerto Rico; Miller: Impromptu in E flat Minor; Ben-Haim, pastorale, Capriccio Allato Toccata; Chopin, Etude in C Sharp Minor Op. 25, Polonaise in F Sharp Minor, Op. 44. (Tzavta, 38 King George, Saturday at 11.11 a.m.)

**RAMAT GAN CHAMBER ORCHESTRA** — Subscription concert number 1. Franklin Choset, conductor. Works by Britten, Purcell, Schubert, Beethoven, Baran, Strauss. (Ramat Gan, Beit Zvi Hall, tonight)

##### Haifa

**HAIFA CHAMBER MUSIC SOCIETY** — The Philharmonic Wind Players. Haydn: Divertimento in D Major for flute, oboe, horn and bassoon. C.F. Bach: Sonata for flute, oboe, two clarinets, 2 horns and bassoon; Mozart: Serenade for 18 wind instruments, K 361. (Beit Harofe, Saturday)

##### Other Towns

**RAMAT GAN CHAMBER ORCHESTRA** — Subscription concert number 1. Franklin Choset, conductor. Works by Britten, Purcell, Schubert, Beethoven, Baran, Strauss. (Ramat Gan, Beit Zvi Hall, tonight)

##### Haifa

**ANNIE HALL** — Woody Allen's latest and most personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gag. Stars Woody Allen as comedian Alvy Singer and Diane Keaton as Annie Hall.

**BLACK SUNDAY** — Pits the Shin Bet and FBI against a PLO attempt to commit a mass murder of 90,000 football fans at the annual Super Bowl football game in Miami.

**BUGSY MALONE** — Gangster film with a difference: all the stars are children. Yet suitable for all the family. Stars Jodie Foster (Taxi Driver), Little Girl Who Lives Down the Lane).

##### Haifa

**THE CASSANDRA CROSSING** — A train carrying Sophie Loren, Richard Harris, Ava Gardner, Lee Remick, Martin Sheen and a contagious disease is diverted to a richly detailed Poland by Burt Lancaster and Dr. Ingrid Thulin. Director George Pan Cosmatos takes us for a tension-filled multi-million-dollar ride.

**THE DIRTY DOZEN** — Re-issue of the action-packed film in which a dozen tough American criminals are sent on a mission to Nazi-occupied Europe.

##### Haifa

**FIRE** — A hoodlum tosses a lit cigarette into the dry underbrush, a forest goes up in flames and the inhabitants of a small lumber town struggle their way to survival.

##### Haifa

**A BRIDGE TOO FAR** — recreates Field Marshal Montgomery's "Operation Market Garden": the airborne seizure of six bridges on a major road leading, through Holland, to the industrial heartland of Germany. However, the realism of the action is undermined by an all-star cast which constantly reminds us that we are witnessing a Joseph Levine spectacular. We are too lavishly entertained, and too little moved by this film, which could have been a classic re-creation of warfare's tragic dilemmas.

**THE EAGLE HAS LANDED** — Based on a fictitious story by Jack Higgins about a German commando operation to kidnap Churchill in a raid in which the Germans are disguised as Polish troops stationed in Norfolk. (Continued on page C1)

#### OPERA

**THE ISRAELI NATIONAL OPERA** — Producer: Edla de-Philippis. Conductors: Alexander Tarekhi, Arish Levanon, Thomas Cressie Fuller.

**EUGENE ONEGIN** — By Tchaikovsky, with Walter Plante, Harrison Sykes, William Read, Richard Shapp, Susan Eichberger, Victoria Pop, Margaret Postman, Sheldon Pine. (Tel Aviv, Saturday and Monday at 8.30 p.m.)

**NETANYA ORCHESTRA** — Light classical music. Conductor: Lasso Roth. (Beit Harofe, Ben Saruk Street, Thursday at 10 p.m.)

**HAIFA**

**HAIFA CHAMBER MUSIC SOCIETY** — The Philharmonic Wind Players. Haydn: Divertimento in D Major for flute, oboe, horn and bassoon. C.F. Bach: Sonata for flute, oboe, two clarinets, 2 horns and bassoon; Mozart: Serenade for 18 wind instruments, K 361. (Beit Harofe, Saturday)

**Other Towns**

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**BLACK SUNDAY** — Pits the Shin Bet and FBI against a PLO attempt to commit a mass murder of 90,000 football fans at the annual Super Bowl football game in Miami.

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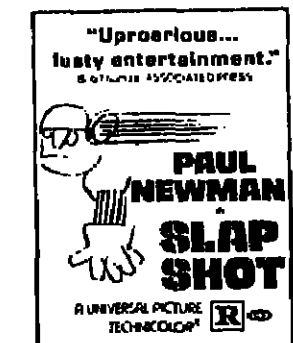
**THE DIRTY DOZEN** — Re-issue of the action-packed film in which a dozen tough American criminals are sent on a mission to Nazi-occupied Europe.



# Tel Aviv Cinemas

Commencing Saturday, October 21, 1977

**ALLENBY** Tel. 57820  
4.30, 7.15, 9.30



Hebrew and French subtitles

**BEN YEHUDA**  
2nd week  
**MAYTIME**  
JEANETTE MACDONALD  
NELSON EDDY  
Don't miss!  
One of the best films in the history of the cinema  
4.30 - 7.15 - 9.30

**CINEMA ONE**  
2nd week  
**CRIME BUSTERS**

\* Bud Spencer  
\* Terrence Hill  
4.30, 7.15, 9.30  
Please come on time  
Friday 10-12 p.m.  
Sat. 7.15 - 9.30  
Weekdays 4.30 - 7.15 - 9.30

**CINEMA TWO**  
ISRAEL PREMIERE  
Starting tonight 9.10  
at 10 and 12 midnight  
Sat. at 7.15 - 9.30  
Weekly (except Friday):  
10, 12, 2, 4.30, 7.15, 9.30  
JACK LEMMON



**THE ENTERTAINER**  
Based on John Osborne's play  
Music: Marvin Hamlisch  
Director: Donald Wrye

**DEKEL** Tel. 454114/5  
18th and last week  
GENE WILDER  
JILL CLAYBURN  
RICHARD PRYOR

**SILVER STREAK**  
Directed by Arthur Hiller

**CHEN** Tel. 283288  
11th week  
4. 6.30, 9.30  
If you took part in the Battle of Anheim please call Tel. 03-57667, 51691



OUT OF THE SKY...  
THE MOST INCREDIBLE  
SPECTACLE  
OF MEN AND WAR!

Joseph E. Levine  
**A BRIDGE TOO FAR**  
Colour presentation  
United Artists

**GAT** Tel. 267888  
3rd week

RYAN O'NEAL, BURT REYNOLDS,  
TUTTUM OWEN and BRIAN KUTY  
PETER WOODWARD  
**NICKELODEON**

Weekdays 4.30, 7, 9.30  
STILLER FILM

**GORDON** Tel. 244878  
4.30 - 7.15 - 9.30  
**GARBO FESTIVAL**  
For one week only

**GRAND HOTEL**

**HOD** Tel. 226226  
8th week  
**TIGERS DON'T ORY**  
ANTHONY QUINN  
Fri. 10 p.m. only  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

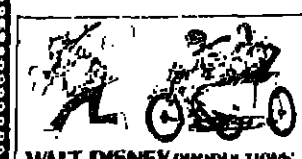
**LIMOR** Tel. 260778  
8th week

**SAN SIDALE**  
4.30, 7.15, 9.30

**ESTHER** Tel. 225010

5th week  
URI ZOHAR  
GIL ALMAGOR  
GABI AMRANI  
**SAVE THE LIFEGUARD**

**DRIVE-IN**  
CINEMA PREMIERE  
from Sat. night 7.10  
at 6.45, 7.30  
for all the family



WALT DISNEY PRODUCTIONS  
**One of our Dinosaurs is Missing**  
at 9.30 Israel Premiere  
For a small-time crook  
to fight against  
organized crime -  
you need special people



**DIRTY GANG**  
\* TOMAS MILIAN  
\* LEO MEND  
Colour - Adults Only

**MAXIM** Tel. 287457  
2nd week  
5 years of film-making in all  
parts of the world has  
resulted in the production  
of an amazing and entertaining  
film

**Savage World**  
Techniscope in colour  
Not suitable for children  
under 13  
"Shapira" films

**MOGRABI** Tel. 268881  
10th week



**ROCKY**  
THE BEST  
PICTURE OF  
THE YEAR

4.30, 7, 9.30  
United Artists

**OPHIE** Tel. 418321

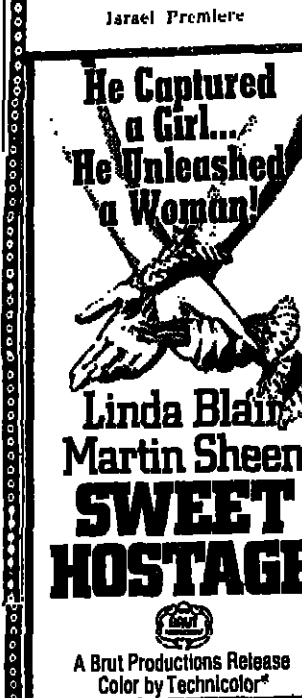
17th week  
ROGER MOORE  
BARBARA BACH  
QUENTIN JARVIS



**THE SPY WHO LOVED ME**  
4.30 - 7.30  
United Artists

**PARIN** Tel. 286000  
9th week  
MEL BROOKS  
**12 CHAIRS**  
Fri.: 10, 12, 2;  
10 p.m. and midnight  
Sat.: 7.15, 9.30  
Weekdays: 10, 12, 2, 4;  
7.15 and 9.30

**PEER** Tel. 448705  
Israel Premiere



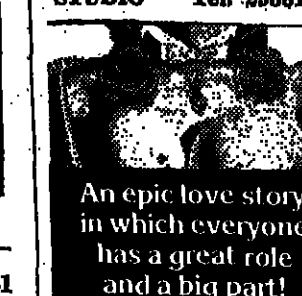
**Linda Blair**  
**Martin Sheen**  
**SWEET HOSTAGE**  
A Brut Productions Release  
Color by Technicolor

4.30, 7.15, 9.30

**RAMAT AVIV**  
ANNA GARDNER  
TIMOTHY DALTON  
**WUTHERING HEIGHTS**  
the terror  
The power, the passion,  
Friday, 10 and midnight  
Sat. and weekdays,  
7.15, 9.30

**ROYAL** Tel. 58851  
2nd week  
**VIRGIN IN THE FAMILY**  
In colour  
Adults only  
Fri. 10-12-3  
Sat. 7.30-9.30  
Daily 10-12-3-4-7.30-9.30

**STUDIO** Tel. 265817



**JOSEPH ANDREWS**  
An epic love story  
in which everyone  
has a great role  
and a big part!

ANN MARGARETH  
PETER FIRTH  
Directed by Tony Richardson  
Adults Only  
4.30, 7.15, 9.30

**ONLY** Tel. 284025  
10th week  
**FUNNY PEOPLE**  
The comedy of comedies  
4.30-7.30-9.30  
United Artists

**TCHIELET** Tel. 448960



**KASPER HOUSER**  
Directed and written by  
WERNER HERZOG  
4.30, 7.15, 9.30

**TEL AVIV MUSEUM**  
**HESTER STREET**  
Writer and Director  
JOAN MICKLIN SILVER  
with  
CAROL KANE  
STEVEN KEATS  
4.30, 7.15, 9.30

**TEL AVIV** Tel. 281181  
2nd week  
**EXORIST No. 2**  
**THE HERETIC**  
\* Richard Burton  
\* Linda Blair  
4.30, 7.15, 9.30

**ORAH** Tel. 664077  
8th week  
An entertaining comedy  
produced and directed by  
Uri Zohar  
**SAVE THE LIFEGUARD**  
Starring  
URI ZOHAR  
GIL ALMAGOR  
GABI AMRANI

**ARMON** Tel. 664848  
2nd week  
A gigantic thriller  
**Black Sunday**  
Starring Robert Shaw  
Perla, owing to length  
4.00, 6.50, 9.00

**ATZMON**  
2nd week  
A most astonishing and  
entertaining film  
6 years of intensive work  
the world over  
**Savage World**  
In techniscope and colour  
Don't miss it  
Perla, 4.00, 6.45, 9.00

**ORION** Tel. 528388  
Six nonstop Perla  
from Friday  
A new, dramatic, sexy film  
of great interest  
**INSIDE AMY**  
In colour

**MIBON** Tel. 688003  
A great erotic sex film  
**COURS DE SOIR**  
English Version  
For adults only  
Technicolour

**FEER** Tel. 682232  
11 Oscar nominations  
**GONE WITH THE WIND**  
OLIVIA DEHAVILLAND  
PERLA, Sat. 8.00  
Weekdays 4.00, 6.00

**ONLY** Tel. 81868  
8th week  
The screen's most  
incredible spectacle  
of men and war  
Joseph E. Levine's  
**A BRIDGE TOO FAR**  
DICK BOGARDY  
MICHAEL O'KEEFE  
JAMES CAAN  
JAN CONNELLEY  
Owing to length  
Perla, 4.00, 6.00

**RON** Tel. 688068  
11th week  
The Comedy of Comedies  
**FUNNY PEOPLE**  
In colour  
Perla, 4.00-6.45-9.00

**SHAVIT** Tel. 65348  
2nd week  
Vanessa Redgrave in her  
sensational role in  
**Out of Season**  
Perla, all week 6.45, 9.00

**SHAHAF, Kikar Atarim**  
13th week



**WOODY ALLEN**  
**DIANE KEATON**  
Fri., 10, 12 midnight  
Sat., 7.15, 9.30  
Weekdays, 4.30, 7.30, 9.30  
United Artists

**ZAFON** Tel. 445088  
12th and last week

**JEAN ROCHART**  
**CLAUDE BRASSEUR**  
**Un Elephant Ca Trompe**  
4.30, 7.15, 9.30

## Haifa Cinemas

Commencing Saturday, October 21, 1977

**AMPHITHEATRE**  
LINDA BLAIR  
RICHARD BURTON  
MAX VON SYDOW  
in  
**THE HERETIC**  
(Excerpt No. 2)  
For adults only  
Perla, 4.00, 6.45, 9.00

**ARMON** Tel. 664848  
2nd week  
A gigantic thriller  
**Black Sunday**  
Starring Robert Shaw  
Perla, owing to length  
4.00, 6.50, 9.00

**ATZMON**  
2nd week  
A most astonishing and  
entertaining film  
6 years of intensive work  
the world over  
**Savage World**  
In techniscope and colour  
Don't miss it  
Perla, 4.00, 6.45, 9.00

**ORION** Tel. 528388  
Six nonstop Perla  
from Friday  
A new, dramatic, sexy film  
of great interest  
**INSIDE AMY**  
In colour

**MIBON** Tel. 688003  
A great erotic sex film  
**COURS DE SOIR**  
English Version  
For adults only  
Technicolour

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11 Oscar nominations  
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OLIVIA DEHAVILLAND  
PERLA, Sat. 8.00  
Weekdays 4.00, 6.00

**ONLY** Tel. 81868  
8th week  
The screen's most  
incredible spectacle  
of men and war  
Joseph E. Levine's  
**A BRIDGE TOO FAR**  
DICK BOGARDY  
MICHAEL O'KEEFE  
JAMES CAAN  
JAN CONNELLEY  
Owing to length  
Perla, 4.00, 6.00

**ORAH** Tel. 664077  
8th week  
An entertaining comedy  
produced and directed by  
Uri Zohar  
**SAVE THE LIFEGUARD**  
Starring  
URI ZOHAR  
GIL ALMAGOR  
GABI AMRANI

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A gigantic thriller  
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DICK BOGARDY  
MICHAEL O'KEEFE  
JAMES CAAN  
JAN CONNELLEY  
Owing to length  
Perla, 4.00, 6.00

## Ramat Gan Cinemas

Commencing Saturday, October 21, 1977

**ARMON** Tel. 720706  
2nd week  
**SAVAGE WORLD**  
4, 7, 9.30

**OASIS**  
5th week  
URI ZOHAR  
GABI AMRANI  
GIL ALMAGOR  
**SAVE THE LIFEGUARD**

**LILI**  
2nd week  
7.15, 9.30  
GLENDA JACKSON AS  
**THE INCREDIBLE SARAH**  
Sat. at 4  
(except Wednesday)  
**THE PROFESSOR'S PROBLEM**

**ORDEA** Tel. 721720  
Together with Tel Aviv  
Cinema:  
**EXORIST No. 2**  
**THE HERETIC**  
\* RICHARD BURTON  
\* LINDA BLAIR  
7.15, 9.30

**RAMA** Tel. 721912  
7.15, 9.30  
BRUCE LEE  
**ENTER THE DRAGON**  
Mon., Wed. also at 4.30

**RAMAT GAN**  
8th and definitely  
the last week  
7.15, 9.30  
**CRIME BUSTERS**  
No invitations, nor reductions

**ARMON** Tel. 224829  
2nd week  
**PEYTON PLACE**  
\* LANA TURNER  
**EDISON** Tel. 224088  
Starting Saturday  
at 7.00 p.m.  
A great Turkish melodrama  
with new songs  
**VURULDEN BIR KIZA**  
with Fatma Girik  
Weekdays, 4-7-9

**HABIRAH** Tel. 223386  
Weekdays, 4-6-8-9  
Saturday, 6.45-9.00  
MICHAEL CAINE  
ROBERT DOVALE  
**THE EAGLE HAS LANDED**  
**EDEN** Tel. 223589  
2nd week  
**STUNTS**  
4, 7, 9  
**JERUSALEM**

**ARMON** Tel. 224829  
2nd week  
**PEYTON PLACE**  
\* LANA TURNER  
**EDISON** Tel. 224088  
Starting Saturday  
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A great Turkish melodrama  
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Weekdays, 4-7-9

**HABIRAH** Tel. 223386  
Weekdays, 4-6-8-9  
Saturday, 6.45-9.00  
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ROBERT DOVALE  
**THE EAGLE HAS LANDED**  
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2nd week  
**STUNTS**  
4, 7, 9  
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**ARMON** Tel. 224829  
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**PEYTON PLACE**  
\* LANA TURNER  
**EDISON** Tel. 224088  
Starting Saturday  
at 7.00 p.m.  
A great Turkish melodrama  
with new songs  
**VURULDEN BIR KIZA**  
with Fatma Girik  
Weekdays, 4-7-9

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ROBERT DOVALE  
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4, 7, 9  
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**HADAR** Tel. 723822  
3rd week  
**UN ELEPHANT CA TROMPE**  
7.15, 9.30

**HERZLIYA**  
DAVID Tel. 984021  
7, 9.30  
**THE CASSANDRA CROSSING**

**TIFERET**  
They were the girls  
of our dreams  
**THE POM POM GIRLS**  
Starring  
ROBERT CAPOVANI  
JENNIFER ASHLEY  
A film of entertainment  
for the new generation  
7.15, 9.30

**ORDEA** Tel. 721720  
Together with Tel Aviv  
Cinema:  
**EXORIST No. 2**  
**THE HERETIC**  
\* RICHARD BURTON  
\* LINDA BLAIR  
7.15, 9.30

**RAMA** Tel. 721912  
7.15, 9.30  
BRUCE LEE  
**ENTER THE DRAGON**  
Mon., Wed. also at 4.30

**RAMAT GAN**  
8th and definitely  
the last week  
7.15, 9.30  
**CRIME BUSTERS**  
No invitations, nor reductions

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## FILMS IN BRIEF

(Continued from page A)

**THE ENTERTAINER** - Stars Jack Lemmon as a failed multi-talented entertainer (with this dying genre) who struggles to maintain his illusion of imminent success in the face of family conflict and tragedy. Based on the play by John Osborne.

**FUNNY PEOPLE** - South African filmmaker Jamie Uys traps people in practical joke situations, with hidden camera technique. Hilariously ridiculous reactions of passers-by turn to queasy laughter when the guiltiness of under-educated blacks is exploited.

**GONE WITH THE WIND** - Re-issue of that all time box-office-best-seller about the American civil war.

**GRAND HOTEL** - Greta Garbo as a lonely ballerina in the film adaptation of Vicki Baum's novel about a plush Berlin hotel where nothing really happens.

**HESTER STREET** - Sympathetically depicts the dilemma of Jewish Jews from all over Europe in adapting to a new life in their adoptive country - the U.S. Steven Keels plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

**THE INCREDIBLE SARAH** - Free portrayal of the early life of famous French actress Sarah Bernhardt. Lavish settings, well-known cast, and an overpowering Glenda Jackson.

**THE HOUSE THAT ROARED** - 1929 British satire in which the Duke of Grand Fenwick declares war on the U.S. Stars Peter Sellers in a number of roles, Jean Seberg, David Kosoff, Leo McKern.

**NICKERLODEON** - About the birth of the multi-million dollar movie industry. Set in 1910 when for a nickel one could enjoy the Nickelodeon - silent film with live piano accompaniment. Directed by Peter Bogdanovich. Stars Ryan O'Neal, Brian Keith and Burt Reynolds.

**OUT OF SEASON** - Three



ICE-COLD MACCABEE BEER! THAT'S.. ENTERTAINMENT!



## WHAT'S ON

Notices are accepted for this column at the rate of IL17.28 per line including VAT; publication daily over a period of a month costs IL280.80 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

**Plant a Tree in Israel with Your Own Hands:** free tours for planters to the hills of Judea, leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Keren Kayemet LeIsrael (Jewish National Fund); in Jerusalem, King George Ave., corner Rehov Keren Kayemet, Tel. 02-32281. In Tel Aviv, 99 Rehov Hayarkon, opp. Dan Hotel, Tel. 03-234449.

**Jerusalem**  
Tourists and Visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 8 Kiryat Moshe, Tel. 323231.  
**CONDUCTED TOURS**  
Hadasah Tours  
Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building, No. 4 charge Buses 19 and 27.  
2. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 28. Tel. 518111.  
3. Morning half-day tour of all Hadasah projects. 54 per person towards transportation. By reservation only: Tel. 415333. Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from the Martin Huber Building, Buses 9 and 28. School of Education bus stop. Further details: Tel. 354370.  
**Emunah** — World Religious Zionist Women's Organisation, Tourist Centre, 26 Rehov Ben Maimon, Tel. 02-62468, 30420, 311556.  
**AMERICAN MITSRAHI WOMEN** — Guest Tours — 19a Keren Hayarkon Street, Jerusalem, Tel. 232758.

*Feeling homesick?*  
**visit HEPPNER'S kosher American-Style Deli**  
4 Lunax St. (off Ben Yehuda St.)  
Hamburgers, Sandwiches, Hot dogs, Hot pastrami, Cholent, Kishke, Carry-out food

**יד ושם יזכור**  
present a programme of  
**Yiddish folksongs**  
on the centennial of the birth of  
Mordechai Gebirtz  
Polish-Yiddish Poet and Bard  
Programme: — The popular Mike Burstin  
— Evaluation of the Poet  
Chairman: Dr. Gershen Winer  
At Holoal Shlomo Auditorium, King George St.,  
Jerusalem, Saturday evening, October 23, at 8 p.m.  
prerupt.

**The Israel National Opera**  
T.A. 1 Allenby Rd., Tel. 02-57257  
T.A. 1 22.10, 24.10, 28.10  
EUGENE ONEGIN: Tolstokovsky  
T.A. 1 21.10, Madame Butterfly

Personal Invitation  
Friends and Art Lovers are invited  
to attend the opening of  
my exhibition  
on Saturday evening, October 23,  
at 7.30 p.m. at the  
**Shinar Art Gallery**  
28 Rehov Pinsker, Tel Aviv  
EVI SHINAR

**Pancake House**  
Jerusalem's tastiest pancakes  
Polite service, pleasant  
atmosphere  
For those seeking the best!!  
**Taurus**  
81 Rehov Herzog, Rastaco.  
Open till 1.00 a.m.,  
Saturdays till 1.30 a.m.

**Israel Theatres**

**The Cameri Theatre**  
ALL MY SONS  
Tomorrow, Oct. 22, Sun., Oct. 23  
JULIUS CAESAR  
Tue., Oct. 24, Tel Aviv  
AND THE BIGGEST  
SHALL BE MADE LEVET  
Tomorrow, Oct. 23, Kiryat Haim  
Nahmani, Tel Aviv  
Tue., Oct. 25, Wed., Oct. 26

**Habima**  
Premiere of the comedy  
HIS NAME GOES  
BEFORE HIM  
Tomorrow, Oct. 22, 7.00  
and 9.30 p.m.  
Sun., Oct. 23, Mon., Oct. 24  
Tue., Oct. 25, Wed., Oct. 26  
FOUR WOMEN  
Tomorrow, Oct. 23,  
Thurs., Oct. 27  
DEEP WATER  
Sun., Oct. 23, Mon., Oct. 24

**Beer-Sheva Municipal Theatre**  
ANDORRA  
Tomorrow, Oct. 23, Beer-Sheva  
Oct. 26, sold out  
MURDER OF FIBBER  
Sun., Oct. 25, Be'er, Haifa  
Wed., Oct. 26, Be'er, Haifa  
Mon., Oct. 27, Kiryat Ats  
TWELFTH NIGHT  
Thurs., Oct. 27, Jerusalem Theatre

## ART GUIDE

Notices are accepted for this column at the rate of IL17.28 per line including VAT; publication every Friday over a period of a month costs IL21.84 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

**Rehovot**  
Weizmann Institute of Science — Con-  
ducted visits, Sun. to Fri. at 10.30 a.m.,  
starting from the lobby of the Stone Ad-  
ministration Building.  
**Jerusalem**  
**MUSEUMS**  
Israel Museum. Exhibitions: Giorgio  
Morandi, Etchings; Michael Gross — Out-  
door and Indoor Works, 1976-77; Logo in  
the Israel Museum; Homage to Yitzhak  
Danziger: Ancient Art, the Norbert  
Schimmel Collection; Our Pupils at Work,  
1877, Youth Wing; Educational Exhibition  
on Mesopotamia Culture, Youth Wing;  
Alphabet Museum; Nechushtan Pavilion  
— Timna Excavations; Tel Qash Excavations; Museum Library; Lady  
Planetarium (Demonstrations daily, at 10,  
11, 12 p.m. Tuesdays also at 7.15 p.m.)  
Sat. at 10.30, 11.30 a.m. and 12.30 p.m.)  
2. Museum of Antiquities of Tel Aviv-  
Yafa (10 Rehov Mifrat Shlomo, Yafa)  
3. Museum of the History of Tel Aviv-  
Yafa (17 Rehov Bialik).  
4. The Israel Theatre Museum. (8 Rehov  
Melchior).  
All Museums open: Sun.-Thurs. 9 a.m.-4  
p.m. (Except Museum of History of Tel  
Aviv till 3 p.m.). Fri. 9 a.m.-1 p.m., Sat. 10  
a.m.-2 p.m. On Saturdays admission free  
except Planetarium. The Israel Theatre  
Museum: Sun.-Thurs. 9 a.m.-4 p.m.  
Library: Sun.-Thurs. 9 a.m.-3 p.m., Fri. 9  
a.m.-1 p.m.  
**Witold Israel Museum**. Tony Capi  
(Allison Abba): Painting and Carving.  
Opening Oct. 22.

**DANCE THEATRE**  
**INBAL**  
New Programme:  
In the Footsteps of the Dehko  
Choreography: Shlomo Hasez  
Watabina (Second Wife)  
Choreography: Sara Levi-Tanai  
Every Morning Evening Flows  
Choreography: Moshe Ephraim  
Shadasha and Rehan  
Choreography: Sara Levi-Tanai  
The Goldsmith  
Choreography: Sara Levi-Tanai  
Bring Forth My Destiny  
Choreography: Hina Sharott  
All performances at 8.30 p.m.  
First performance  
Saturday, Oct. 22, Cultural Hall, Kfar Sava  
Monday, Oct. 24, Jerusalem Theatre, Jerusalem  
Monday, Oct. 24, Holoal, Tel Aviv  
Thursday, Nov. 10, Auditorium, Haifa  
Wednesday, Nov. 16, Keren, Beersheva  
Gala performances  
Saturday, Nov. 13, Nahmani, Tel Aviv  
Sunday, Nov. 22, Nahmani, Tel Aviv  
Tickets: Bait Inbal, 6 Rehov Yehieli, Tel Aviv,  
Tel. 03711. Tel Aviv-Rococo, Jerusalem — Labour  
Council, Haifa — Garber and Labour Council, Holon  
— Labour Council. And at box office on night of  
performance.

**GOLDMAN'S ART GALLERY**  
93 HANASSI AVE. HAIFA  
**Homage to**  
**Marc Chagall**  
honouring the Artist on  
his 60th Birthday  
The exhibition will be open  
until November 4.  
**Shohar Gallery**  
Works by Kalman Haek,  
Shimon Kaplan,  
Yehoshua Friedman, and others  
New range of serigraphs.  
Haifa-Netanya road,  
5 km. north of Netanya.  
Open daily, 8 a.m.-7 p.m.  
Tel. (063) 98908.

## Professional fish

### BILL OF FARE

THE NIGHT was warm with just a touch of a breeze, the perfect autumn weather of the Coastal Plain.

Old Jaffa, as usual, was swarming with visitors, all contributing an air of festivity to a weekday evening. As we climbed the stairs to Toutoune, on the southern edge of the reconstructed area, the air seemed more subdued. When we walked out onto the rooftop terrace of the restaurant we were greeted warmly in French.

Later, however, when the waiter brought our menus, he asked whether we would be more comfortable in French, English or Hebrew. From where we sat we could view the crenellated roof of the adjacent building and the narrow street below.

The menu presented a wide and varied choice, but later conversations with the *maitre d'* revealed that many dishes were not available and others were not recommended. I finally settled upon a vegetable *hors d'oeuvre*.

The dish consisted of heart of palm, artichoke hearts and avocado, resting on parboiled celery and lettuce, garnished with a bouquet of fresh mint leaves. Covering it was a sharp vinaigrette. The salad was light, tasty and refreshing.

My companion decided to try a dish of mushrooms with butter, garlic and almonds. Served in an elegant dish, the mushrooms tasted very much like this delicacy.

For the main course I decided to try the trout with almonds, a beautiful large fish served in the plate in which it was grilled. The surface of the fish was encrusted with a layer of ground almonds and butter, very rich, but delicious. Nonetheless, it seemed to me that the demands of aesthetics had infringed slightly upon those of taste — the lower part of the trout hardly tasted of almonds.

My companion, who tried the bream (*musar*) with fennel, had a similar complaint — all the fennel was on top. Aside from that, both fish were exquisite.

Also delicious were the tiny potato balls and spinach that accompanied the main dish. The latter was bathed in butter, nice for the palate, but a bit hard on the liver. To wash all this down, we had a bottle of Carmel Mizrahi Sauvignon, sufficiently dry to offset the richness of the meal.

Unable to face the prospect of dessert, we finished our meal with very good Turkish coffee. The bill came to IL308. I can hardly call this cheap, but it is cheaper than some restaurants that are far less professional in preparing their meals.

## TEL AVIV AREA

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The only exclusive French restaurant  
— High class cuisine  
— Superior service  
— Romantic atmosphere  
Closed Saturdays  
37 Rehov Geula, T.A. Tel. 55559

**ZVI NOAM**  
Art Gallery at Leviv House,  
Tel Aviv  
Israel exclusive art, paintings and sculptures, graphics.  
During October: Y. Gaitagov, One Man Show—Old Paintings.  
Tel Aviv, 30 Rehov Dov Hov, Tel. 24558  
Open: 10 a.m.—1 p.m., 5-8 p.m.  
Sat.: 11 a.m.—1 p.m., 6-8 p.m.

**Home Made Specialty Jewish Foods:**  
Gefite Fish, Kreplach, Cholent, Kishke, Chopped Liver, Petchea, etc.  
**Keton Restaurant**  
145 Rehov Dizengoff  
Tel Aviv, Tel. 235679.

**Jewish Ceremonial Art**  
Prints and Old Maps  
Kaufman's Antiques  
81 Rehov Ben Yehuda,  
Tel Aviv, Tel. 234118

**The Crest Chinese Restaurant & PIANO BAR**  
The best Chinese Staff in town  
Take away  
Tel. 930762  
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Diamond, Gold and Platinum Jewelry  
Manufacturers of exclusive  
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**HARAMATI GALLERY**  
Gallery collection: Mokedi, Frenkel, Levannou, Moshe Gat, Lubin, Lifshitz  
Collection of paintings from the 18th century and a selection of contemporary Israeli artists.  
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TEL AVIV: EL AL Building, 32 Ben Yehuda St.  
In addition to our reasonably priced goods, enjoy the extra bonus of 20% discount when paying in foreign currency.  
Mrs. Ruth Dayan, who established MASKIT in 1954, welcomes you and invites you to visit Maskit's exciting craft centres all over Israel.  
You will be delighted to find the most exquisite and exclusive gifts in Fashion, Gold and Jewelry, Rugs and Carpets, Fabrics and Colourful Children's Wear and Toys.  
\* JAFFA: 18 Simitat Mazal Dagim  
\* HERZLIYA: Sharon Hotel  
\* ELAT: Laromne Hotel  
\* Also open evenings  
RAMAT GAN: 1 Bialik St.  
JERUSALEM: 12 Harav Kook St.  
BEERSHEBA: 28 Herzl St.

**The New Hod Hotel**  
Herzliya Pituah  
extends an open invitation to senior citizens who look after their health.  
Every room with private conveniences. Ideal for the retired. Excellent medical attention. Quiet neighbourhood. Large park adjacent. Soothing rustic atmosphere. Superior service. Dietetic kitchen.  
89 Rehov Hanassi  
Tel. 938621/2/3

**Italian Restaurant RIMINI**  
Manager: Elliot  
20 kinds of pizza.  
Unbelievably good Italian dishes! Air-conditioned cellar for parties and special social occasions.  
365 Rehov Ben-Yehuda, corner Rehov Dizengoff, Tel Aviv, Tel. 435976

**DINING OUT**

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**CHEZ SIMON**  
Finest Continental Specialties  
18 Rehov Shlomo, Tel. 22602  
**HESSE'S RESTAURANT**  
Serving the finest food and spirits since 1937. Open Friday night and Saturday. For reservations Tel. 22692.  
**Tel Aviv**  
**LA BARCHETTA**  
Sea-Food Restaurant, Saturdays from 7 p.m.  
14 Rehov Dizengoff, Tel. 448406  
**WANDY'S DRUGSTORE**  
Bar and Brewpub  
14 Rehov Dizengoff, Tel. 224304  
**WANDY'S SINGING BAMBOO**  
Chinese Restaurant,  
10 Rehov Hayarkon,  
Tel. 487256, 424400

**SAYONARA**  
Japan's only Japanese restaurant.  
45 Rehov Yefet, Jaffa, Tel. 323406.  
**THE JAPANESE CASSEROLE**  
Continental Cuisine and Cocktail Lounge.  
342 Rehov Dizengoff, Tel. 442360  
**Eilat**  
**CHEZ HENRI**  
French Restaurant, formerly Behor, French cuisine, sea food and Red Sea fish. All French specialties. Fully air-conditioned.  
14 Yefet Avenue, Eilat, Tel. 069-2504. Open 12-3 p.m. and 7 p.m.-1 a.m.  
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**Capri's קפריס**  
Exclusive Restaurant  
French cuisine  
★ Background music.  
The best Saturday lunch.  
14 Rehov Herzl, Netanya, 1st floor.  
Tel. 23559

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Only IL 40  
**Hong Kong House**  
6 Rehov Mendel (near Dan Hotel)  
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Netanya — 10 Rehov Herzl, Tel. 92779  
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FRIDAY, OCTOBER 21, 1977

THE JERUSALEM POST MAGAZINE

THE JERUSALEM POST MAGAZINE

FRIDAY, OCTOBER 21, 1977

הכרזה מן האוכל



# Gritty shop talk

Catherine Rosenheimer

WAKING UP to the sound of the first rain of the season earlier this week, my thoughts turned to blocked gutters, the possibility of a leaking roof, windows that might have been left open... and winter knits. Several companies have launched their new winter collections, and some of their new styles already are finding their way into the shops.

First off the mark was Tricollz, a company set up four years ago by a French immigrant couple, Victor and Mira Getzel, together with an Israeli partner, Asher Shalom. A vertical knitwear

plant, they specialize in a wide range of cotton and cotton-blend T-shirts and T-shirt dresses in winter range consisting of cotton-polyester and Acrilan tops, and heavier wool and Acrilan knits for winter proper.

The company's marketing is fast, direct from factory to shop, with buyers purchasing on an immediate delivery basis, shopowners making their own selection from some 70 designs held in stock, rather than the lengthier process of placing orders for future delivery.

The Tricollz line is young in styling, this season's colour range concentrating on black, white,



His and hers from Helen Knits.

flame red, camel, kingfisher blue, brown and off-white. There are crocheted, beaded and shaggy textures. There are few plain sweaters; uni-coloured ones feature tucks, appliques and laces. Others are partially striped and embroidered with flowers or beads.

And the new season's prices? Mid-season knits from IL150, medium weight sweaters from IL210, and thick knits from IL250.

Helen Knits is an old established knitwear firm, which switched from "basics" to a more young, fashionable line some four years ago, when the younger generation entered the family firm. They say that their new collection is designed in accordance with the latest Paris lines: wide, big and thick, interpreted in a sporting vein, in combinations of wool/Acrilan, angora/Acrilan and mohair/Acrilan. There are thick, hand-knit look polo sweaters elongated into dresses — surprisingly short in comparison to previous seasons. Sand, red, broken white and black are popular in this range too, as well as bright folkloric colours and laces. Irregular stripes in combinations of neutral colours are popular, as are jacquards, with particular stress on triangular geometric patterns.

The line is planned on "modular" lines, with groups of sweaters, cardigans, dresses and skirts in patterns and teaming plains, so that each customer can assemble a two, three or even four-piece outfit to her own tastes. Helen Knits dresses start at IL700 and two-pieces, many of which feature a big sweater with leg hugging, knitted pants, are between IL750 and IL900. □

TEL AVIV

JERUSALEM

## An Evening with Mike Burstyn at the Cave

By NOAH HALPERIN

In his great programme, Mike Burstyn sings "We've come back to you again" (Hizarnu elaych sheinit).

And in fact Mike Burstyn has again come back to the Cave nightclub. In explaining his fondness for appearing at this exclusive club, a club whose service and clientele put it on an international level, Mike says, "I had returned from an overseas tour, and had hardly put my suitcase down when the phone rang. It was Dudi, owner of the Cave. And, well, here I am back at the Cave."

I asked him, "You have done so many things in your career as an entertainer. How do you describe yourself today, say, as a radio performer?" Mike: "Actor, comedian, singer; I like all roles." He smiled warmly, satisfied with his just completed appearance, which had made a great hit.

Mike Burstyn is 32. He started his career at the age of 7. The result of this early start is obvious in his performance. He plays to a tourist audience. They pay close attention to his turn, which is almost unique on the Israeli stage. His professionalism is complete. He knows how to hold an audience.

And the audience loves him. Every joke is greeted with a roar of laughter. Evidence of his being a real artist can be seen in the way he puts over an evening of entertainment. He has humour, visual artistry, movement and song. Yes, Mike Burstyn is a singing star. The nostalgic song is accompanied by some genuine Zionism; and it all fits in well in his rich programme.

"Here at the Cave, I really feel good," says Mike. "I feel as if I'm appearing at my own home."

"They make you feel at home here," he continued. "An artist must be a technician. Everything you do on the stage is carefully thought out. Everything is worked out with amazing precision, to keep the audience with you. It's a bad moment if you feel you've lost the audience. But at the Cave, Mike doesn't lose his audience for a moment. And they won't let him go when he completes his act."

His programme is made up of songs and patter. The nostalgia goes well with the candlelight — nostalgia evoked by songs such as "The Flowers of the Bonfire," and continued with the hits of the Six Day War — "Sharm e-Sheikh," "Jerusalem the Golden," the song that has become the symbol of the Yom Kippur War, "Lu Yehi," and many more.

The audience's enjoyment of his performance, given from the heart, is obvious in their eyes. You feel that Mike loves his audience, that he wants them to enjoy themselves to the utmost. The time has come for him really to take his leave. "Now I can eat," he says. But the audience at the Cave have had their fill of his rich, varied programme.

The lights are slowly lowered, but his programme echoes on.



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(Left) "Pastrycheffs" Alex Klatchkin and Oshim Ohava sample the fruits of their labour. Tadmor Hotel Mashgach, Avraham Goldstein (centre), takes a good natured view of the activities. (Right) Mosco Ascona, alias Max the Butcher, spends the morning trimming and cubing ten kilos of stew meat. (Photographs by Lester J. Millman.)

# HABIMAH GOES TO POTS

The national theatre cooks up some authenticity for its coming production of "The Kitchen." CATHERINE ROSENHEIMER reports.

HOW MANY cooks are too many cooks? Or put it a different way: Can 15 Habimah actors spoil the broth?

I sampled the onion soup made by some of them recently... and it wasn't bad at all, with a professional-looking heart-shaped cruston floating in its midst.

The "happening" in the Tadmor's main kitchen would have been enough to drive the average, typecast, temperamental chef completely berserk. Fortunately, the Tadmor's master chefs are thoroughly reasonable, patient and exceedingly helpful, and were my ready to cooperate when they heard of Omri Nitzan's forthcoming production of the Arad Wesker classic of the late 1930s, *The Kitchen*.

Tadmor Hotel School director Moshe Cohen, chief chef Yitzhak Katz and master pastry cook Uri Wohl found the Habimah team "very promising students... very quick on the uptake... their theatre movement techniques help, of course, they're very active and it's a pleasure to work with them. It's a pity they're only here for such a short time — we could have made first rate chefs out of some of them!"

After a week's training at the school, the national theatre's performers can probably claim to be the best trained chefs at Habimah — and doubtless the best actors at the Tadmor School. ("It's not half so much fun here normally," commented one of the bona fide hotel school students — though as they were all identically kitted out in chef's hats and overalls it was hard to tell one from the other. "These actors have a good time," he added wistfully.)

WESKER himself, born in the East End of London in 1932 to

working-class Jewish parents, worked at a variety of menial jobs, including kitchen porter and pastry cook in a hotel, before making his name as a playwright. The professional techniques, movements and accompanying working noises of a big kitchen which he learned the hard way provide a vital backdrop to the action of his play, an allegory of modern industrial society, which holds as true today as it did 20 years ago.

His own introduction and producer's notes give very precise details about the timetable and activities of a large restaurant kitchen, through the morning preparation hours, building up to the midday rush hour.

Wesker stresses that "at no time is food ever used (in the play). To cook and serve food (onstage) is of course just not practical. Therefore the waitresses will carry empty dishes, and the cooks will mime their cooking."

HABIMAH DIRECTOR Omri Nitzan (trying to keep his eyes off the cream cakes and 15 kilos lighter at the end of a crash diet) admits that, before starting work on *The Kitchen* he had no idea whatsoever about any branch of the culinary arts. He consulted Tadmor's chief chef Yitzhak Katz, who read the play and planned special crash courses for the actors according to the techniques demanded by each part: chefs for poultry, roast meats, frying, fish, grills, eggs, vegetables and pastries, as well as butchery and waitress training.

The Tadmor gave Habimah a free run, gratis, of their main kitchen, including all their senior teachers, equipment, raw materials and services, for an en-

tire week. "And what's more, we thoroughly enjoyed the experience," says Katz. "Of course you can turn anyone into a chef — after all, that's what we're doing here all the time. Our students come to us from jobs in factories, carpentry workshops and an amazing variety of backgrounds."

As a professional chef, what was his opinion of the play? "Very good, very true to life. Wesker's characters are precisely the same mix of people you find in any restaurant or hotel, in Israel or abroad."

In *The Kitchen* set in an English restaurant, the characters are English, German, Irish, Cypriot and Italian, Jews, Protestants and Catholics. In the Habimah production, the actors are, in real life, a mixture in origins, including Rumanian, Iraqi, Moroccan, Russian, German, English and American.

OMRI NITZAN had few problems in selecting a cast of 11 actresses and 18 actors from Habimah's regular troupe. "The play is essentially a present day Tower of Babel — and at Habimah we have the right cross-section of types to suit it. The technical side of it — what we are learning here at the Tadmor — is very important for the authenticity of background of the whole production. The real work — the building of the characters and their relationships — is still ahead of us."

Just as the Tadmor staff was highly cooperative, Omri found an incredibly positive reaction during what he calls his *Alte Zachen* campaign, borrowing commercial kitchen and canteen equipment from numerous kibbutzim, factories and hotels. Set designer

Elil Sinai was advised by a professional kitchen architect on the layout of the stage, where props include everything from full-size gas ranges and quarter-ton hotel mixers to every type of pot, pan and utensil. The "musical" background of the play is provided here by the whirring of mixers, and the sounds of chopping, whisking, hacking, peeling and scraping.

Prior to the start of rehearsals, Nitzan had a six-hour working lunch with Wesker himself, in London. "He has the warmest of Jewish homes, and strong sentiments for Israel. I was flattered that, despite the fact that *The Kitchen* has been produced all over the world, the Israeli production was so important to him. Before we met he had made thorough enquiries about me, and all the principal actors. He asked me to explain exactly how we had translated particular, difficult passages. We discussed our concepts of the play — basically very similar — the question of various dialects and how they would be expressed in Hebrew, as well as one of Wesker's underlying themes in the play, the German-Jewish problem, presented in the form of the close friendship between a German chef and a Jewish waitress.

"I also had some doubts as to Wesker's definitive instruction that no food be used at all in the play, merely mimed actions — and he convinced me, from his own experience, of the impracticability of some of my ideas. He hopes to accept our invitation to attend the premiere in December."

BACK IN THE Tadmor kitchen, on the closing day of the course, Nitzan took over the chef's

rostrum to direct a full scale "dress rehearsal," to check his cast's culinary proficiency. "All quiet... all set for serving time. We'll have two runthroughs — one dry, one wet." In offstage language that meant, once without food, once with. Whereupon Israel Biderman — in the leading role of Peter, a young German chef — proceeded to beat up his Hollandaise sauce with great gusto. (In real life he happens to be allergic to the sight, smell and taste of eggs but people make sacrifices for Art.)

Alex Klatchkin (Jewish pastry cook Paul) got to work piping cream into eclairs. Mosco Ascona (Max the Butcher) packed up his axes and knives, having spent the morning cubing 10-odd kilos of stew meat... and waitresses Aviva Marks and Jona Eliyan started their rounds of the kitchen, shouting their orders and collecting them at high speed from the various stations. (Wesker's original script, incidentally, was written on restaurant order slips!)

The one factor which does not appear in the English scenario of course, and which might well have presented a problem at the Tadmor, is that of kashrut. Kashrut supervisor Avraham Goldstein was keeping a wary eye on all the visitors in his precinct, at the same time thoroughly enjoying the show, with a broad smile on his face.

"Problems? No, they haven't really caused any problems. I had to remind one or two of them that they couldn't drink coffee with milk in this kitchen. But basically, they're good boys really. They know how to distinguish between what's serious and what's acting. Let's face it, players or not, a Jew is a Jew." □

מקדון האוכל



## Sherringford who?

CONAN DOYLE, A Biographical Solution, by Ronald Pearson. London, Widenfeld & Nicolson, 208 pp. £5.95.

Wim van Leer

WHATEVER prompted Mr. Pearson to write a biography of Conan Doyle (1859-1930) it surely was not love for his chosen subject. It could be that, Victorian themes being his speciality, he wanted to erect for our edification and delight a monument of Victorian stuffiness, morality and utter respectability. In this he has succeeded, even if the going is hard. And there it stands.

Young Arthur's Catholic, genteel-parents (eroded little finger on the cup of tea to wash down the kippers) send him to be educated by the Jesuits at Stonyhurst. A hardy little fellow, he survives the loveless methodology of this minor Victorian public school, emerging with the usual deformities.

Next, he trains for and enters that most respectable of professions, medicine. We find him in practice as the junior partner of a Plymouth doctor — whose chemotherapeutic repertoire consists of a pink, a blue and a green fluid doled out to all comers, not necessarily in that order — at £2 a week. This leads to a position on a whaler (£2.10 a week plus 3/- per ton "oil money").

But Doyle, a man of great curiosity and imagination, has acquired the addiction of the lonely: he is a voracious if indiscriminate reader (the university library had restricted him to two books a day).

He sets up practice in Southsea, marries a sweet and gentle girl, Louise, joins the local cricket club and spiritualist circle, making

himself socially useful. His first year brings in £194 and he decides to supplement his income by writing, mainly adventure stories for *All Year Round* and *The Boy's Own Paper*, which are to net him another £50.

The big breakthrough comes when the prestigious *Cornhill Magazine* accepts a yarn based on the story of the *Marie Celeste*. "This proved to be a flash in the pan, as further effusions from his pen were returned, the writing being so notoriously bad that Doyle had difficulty getting the gist of the editor's rejections."

Further novels follow with monotonous regularity, as do the rejection slips. A stable home-life and a growing practice (£280 the second, and £300 the third year) serve to soothe the wounded ego of Doyle, the author.

CHANCE READING of a detective story prompts him to try his hand. Entitled *A Tangled Skein*, with Sherringford Holmes as the master-detective and Ormond Sacher as the narrator/side-kick, it is returned by the editor for rewriting and becomes *A Study in Scarlet*; Sherringford becomes Sherlock and Ormond Sacher becomes Dr. John Watson.

It was the first of the 61 stories and four novels devoted to Holmes, of which *The Hound of the Baskervilles* is probably the best known. Whatever can be said of the quality of Doyle's writing, no one can take issue with the quantity. Eight historical novels, 30 works on as varied a range of subjects as Divorce Law reform, the curse of Eve, science-fiction (*The Lost World*) and jingo calls-to-arms during the Boer War and World War I, plus a biography, all tracelessly sunk in the quagmire of litterature.

But, in spite of his detractors' opinions, all agreed with the readers of the *Strand Magazine*, in which Holmes was serialized, that Doyle "could spin a crackling good yarn." Popularity brought affluence and affluence approbation in the form of a knighthood, the "nod of approval from the Establishment, taking into its bosom one of its own." And the yarns kept on crackling.

Today Conan Doyle is no longer read, yet hardly a year passes without the sleuth of Baker Street appearing on our screens, large and small. He should be of interest to social-historians as a typical example of a period when Man glorified in his own image as an "animal of reason." Observation, deduction, action.



One example for Israeli consumption will suffice:

Watson: But if the butler is innocent, who murdered poor Mrs. Mazeltowsky?

Holmes: The man is a sham-Orthodox adherent of the Hebrew persuasion. The murder took place between 5.45 and 6.15 p.m. Watson: Holmes, you never fail to amaze me. How do you deduce all this?

Holmes: Elementary, my dear Watson. Observe the footprints. Side by side and superimposed, all 335 of them. This can only mean an Orthodox Jew at prayer. I believe it is called *schachen*. Now the Jews are an efficient race, ergo he would commit the murder at such a time as to enable him to

combine the prayer for the departed, *raddish* they call it, evening prayer, or, as they say down the Mile End Road, between *Mincha* and *Ma'ariv*; to be precise, between 5.45 and 6.15. Watson: But you said the murderer was only SHAM Orthodox!

Holmes: Elementary again, my dear Watson. The murder-weapon found stuck in Mrs. Mazeltowsky's back was a *milchidike* kitchen-knife.

WHAT THE howling patrol-car is to Kojak, reason is to Holmes. Footwork versus brainwork. Yet, for all his success, Doyle soon tired of Holmes and, in *The Final Problem*, he and his arch-enemy, Professor Moriarty, locked in mortal combat, tumble into the Reichenbach Falls.

There was a public outcry (the *Strand*, by that time, had a circulation of 300,000 — half of it through Doyle's labours). "Let's keep Holmes Alive" clubs were started, and black armbands worn. Soon Holmes was back sleuthing again, rising to new peaks of popularity. For Holmes by then was more than a crackling good yarn; he now represented the "eternal values" in a fast-changing society. The strong, silent Englishman, full of grit (defined on the halls as The British Dustman), suspicious of intellectuals, seeing in woman man's energy-sapping distraction if not destruction, the war, sport, and danger-loving he-man (later known as the Hemingway syndrome) affirms, in the shadow of Oscar Wilde's trial, that "men were men. And Pansy was the name of a flower."

All was well with England. The Old Queen was on her throne. God was in His Heaven, and Sherlock Holmes, resplendent with deer-stalker, tweed cap and meerschaum pipe, alive and well and living at 221B Baker Street. And he still has visitors to prove it. □

## Tragic mandarin

THE ORIGIN OF GERMAN TRAGIC DRAMA by Walter Benjamin, translated by John Osborne. With an introduction by George Steiner. London, NLB, 258 pp.

ROLF HOCHHUTH by Rainer Taeni, translated by R.W. Last. London, Oswald Wolff (Modern German Authors New Series, Vol. 5), 151 pp. £3.50.

Mendel Kohansky

WALTER BENJAMIN was one of that group of extraordinarily gifted young Jewish-German intellectuals of the early twenties which included Gershom Scholem, Hannah Arendt, and Theodor W. Adorno, all of whom were destined to achieve world fame. Unlike them Benjamin did not live long enough to realize his full potentialities: he committed suicide during an unsuccessful attempt to escape from Nazi-occupied France.

Hardly known and largely unappreciated in his lifetime, except by a very narrow circle of fellow intellectuals, unable to gain a foothold in the German academic world, Benjamin had to dissipate his talents on minor writings in order to earn a precarious living. He is now known chiefly as the

author of *The Origin of German Tragic Drama*, which he wrote in 1928, when he was 32. His only completed major work, it has been posthumously republished a number of times, together with his other writings.

In 1974, Benjamin's collected works were brought out with the collaboration of Adorno and Scholem (who also wrote a memoir entitled *Walter Benjamin — the Story of a Friendship*). Thus, more than three decades after his death, Benjamin achieved a measure of eminence in German letters. He is now generally considered to be the greatest German literary critic of this century, and his *Origin of German Tragic Drama* has become a classic.

THIS IS no book to relax with after a day's hard work. It was written as a *Habilitationsschrift*, the post-doctoral thesis required by the Byzantine procedures of the German academic world in order to obtain a teaching post at a university. Consequently the book employs the opaque, forbidding mandarin language meant to gladden the hearts of professors (it didn't; the faculty did not accept it, and Benjamin's academic career was nipped in the bud), and to this the English translation remains faithful. One needs special conditioning to be able to penetrate



the arcane, involved sentences with their plethora of multisyllabic words, to wade through pages whose unbroken lines lack the relief of a paragraph. Benjamin wrote about a largely unexplored, forgotten subject: the German baroque drama of the 17th century. With its torrential flow of rhymed, rhythmic language, this procession of historical pageants suffused with melancholia was probably the most turgid drama ever written. He was the first, perhaps the only one, to analyse this cultural

hoard, with its rich allegorical allusions, and to place it within the context of German *Geisteswissenschaft*, the exploration of the nation's philosophical history. George Steiner's rather extensive introduction considerably eases entry into the hermetic text, but is flawed by his customary gratuitous display of erudition.

ROLF HOCHHUTH is best known for his play *The Representative*, which caused a worldwide sensation in the early Sixties (it was

produced here by Habimah in 1963). In it, Hochhuth accused Pope Pius XII of refusing to make an attempt at rescuing Jews from the Nazis, for fear of antagonizing Hitler — an enemy of Bolshevism.

With another play, *Soldier*, Hochhuth again caused a sensation by accusing Winston Churchill of complicity in the 1943 air crash which killed General Sikorski, head of Poland's government in exile. His third play, *Guerrillas*, was written against the background of the social unrest of the late Sixties. Mixing fact with fiction, real with invented characters, Hochhuth unfolded the story of social revolution in the United States.

Rainer Taeni's little book strikes one as a bit premature. Hochhuth is only 46, and his output so far has been rather meagre. And there is also the question whether his plays make him a sufficiently major playwright to warrant such a book. Taeni's analysis of the plays does not convince the reader that they possess an intrinsic, lasting value. Hochhuth emerges here as a fighting writer who skillfully uses the stage as an instrument for arousing the conscience of the audience. At this he has been quite successful — which is no mean achievement.

An ironical note: In 1968, the ferociously anti-Nazi Hochhuth was awarded a literary prize bearing the name of Gerhard Hauptmann — a writer who shamelessly buckled under to the Nazi regime. □

## In Williamsburg



THE HEART IS HALF A PROPHET by Ruth Tessler Goldstein. Macmillan, New York, 38 pp. \$8.95.

Sybil Zimmerman

THIS PROSAIC NARRATIVE is set in Williamsburg, Brooklyn, during the winter of 1936 and the spring of 1937. The book might be called a character study of the Hirsch family as seen through the eyes of the 11-year-old daughter, Esther. Esther is frail-looking but strong inside, and sees and remarkably understands all that is happening around her — in her family, on her block, in her neighbourhood.

Zalman Hirsch, the father, is "a jolly, earthy man with a vigorous body and a rogular eye" who advanced from being a Russian stowaway to South America and then an immigrant to America to a wealthy property owner in New York — until the crash. Now he is a pious, poor, modern-day Hasid (he trims his beard and his wife does not wear a wig) whose only work is caretaker of a synagogue. For this he earns living quarters for his family. But he must frantically round up a minyan so the rabbi won't close down the synagogue.

Malka was once a Russian orphan with no dowry. Then Zalman married her, and she became a lady with a maid, fine clothes and a house. Now she bemoans the marriage, she made without choice; she is self-sacrificing, suffering, resentful. She sees the husband she never liked or loved as a buffoon. She cries, she trembles, she moans a lot throughout the book. In between she cooks, sets out the food and calls her family to eat. She also lives in constant torment and conflict.

Lila, the 14-year-old daughter, is beautiful, growing up in the secular world, respectfully trying

to reconcile the gentle world she is exposed to with her religious upbringing and home life.

Ben is the rebellious teenage son whose character is never fully developed. He helps support the family, brings home presents for the girls and has had a long history of fights with his father because he is drawn away from the religion, will not become a rabbi and no longer goes to the mikva.

THE PLOT moves sluggishly from day to day as Esther relates the events of her neighbourhood — the tailor dying, a new family moving in, her activities in public school and Hebrew school, the many conflicts within herself as she tries to grow up, and the conflicts within her family as they try to exist.

The book is well written and I suspect it is somewhat autobiographical. Certainly the author has a good feeling for realistic descriptions of the people and their lives in this period and place. However, the pace is so smooth, even when something dramatic happens, that the reader is not stirred.

The thing that bothers me is that while these Jews are really a fringe element on the wrong side of the tracks, so to speak, of Williamsburg, the book gives an unattractive picture of the Orthodox religious aspects of their lives — a far cry from the kind of Jews written about, for example, in Chaim Potok's *The Promise*.

In general, the novel is disheartening. The characters are tragic but not in the classic sense of eliciting pity from the reader while remaining at a certain level of dignity. In their cases, one feels pity for them, as they feel it for themselves, but in such a way that makes them distasteful to read about. □

Lila, the 14-year-old daughter, is beautiful, growing up in the secular world, respectfully trying

## Is there an exorcist in the house?

THE GOLEM by Gustav Meyrink. New York, Dover, 412 pp. \$4.50.

YENNE VOLT: The Great Works of Jewish Fantasy & Occult. Edited by Joachim Neugroschel. New York, Storchill, 704 pp. \$25.

Howard Schwartz

THE PROLIFERATION of ghost stories and third-rate fantasies and supernatural mysteries often disguises the fact that there are classics in these categories. Among the best works in the more highly regarded genres. Among them are two novels by George MacDonald, *Phantastes* and *Lilith*, the latter using as its starting point the Midrashic legend of the woman who preceded Eve as the wife of Adam. Lilith abandoned Adam and the Garden of Eden, and since then has functioned as the mother of demons (and to mix mythologies) as a sire of male sexual fantasies. MacDonald recognized the archetypal motifs in this legend, and reworked them into a spellbinding descent into the unconscious.

Similar use of the Jewish legend of the Golem was made by Gustav Meyrink in his novel, *The Golem*, first published in Germany in 1915. The Golem is a man-made man, constructed out of clay, and brought to life when the Hebrew word *Emet* (truth) is inscribed on its forehead and the four-letter name of God, the Tetragrammaton, is inserted into its mouth. The original legends of the Golem justify this attempt by man to encroach on the realm of God by having the creature defend the Jewish ghetto from attempted pogroms.

Like the legend of Lilith, the Golem story has continued to exert its fascination down the generations, and has become the subject of many literary endeavours. And as MacDonald's *Lilith* is the finest literary manifestation of that legend, so is Meyrink's novel the classic example of the works based on the legend of the Golem.

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Using the Prague ghetto as his setting, as it was for the original legend attributed to Rabbi Judah Lowe, Meyrink wrote the first and finest Expressionist novel, that has lost none of its power since it was originally published. Although hard to find in recent years, *The Golem* has been a favourite of connoisseurs of fantasy for many decades. These readers, starved for new works of quality, will be delighted to learn of the two-volume collection of the classics of Jewish fantasy edited and translated by Joachim Neugroschel. The title, *Yenne Volt*, means "the other world" in Yiddish, the original language of the stories.

Neugroschel, who is among the

very best of present-day translators, has retrieved some of the finest Yiddish stories of fantasy and the supernatural from an early grave. As might be expected, there is a story about the Golem, this one by Yudi Rosenberg, and one by Ber Horowitz about a dybbuk, the soul of a dead person that possesses a living person.

There are also several stories by Rabbi Nachman of Bratslav, grandson of the Baal Shem Tov, founder of Hassidism. Rabbi Nachman, who lived more than a century ago, told his inviolated fairy tales to his disciples on the eve of the Sabbath, and they, forbidden to write until the Sabbath had ended, told them back and forth among themselves until Rabbi Nachman's scribe, Rabbi Nathan of Nemerov, was permitted to write them down.

Rabbi Nachman's influence on subsequent Yiddish writers (and, it has become evident, on Franz Kafka) was profound. It is to be seen in the stories of I.L. Peretz, whose writings are regarded as the finest produced by Yiddish literature, and who is represented in *Yenne Volt* by four stories. Much less well known is another of Nachman's literary disciples, Der Nister, and *Yenne Volt* contains four previously untranslated stories of his, including a long, very Nachman-like fairy tale called "A Tale of Kings."

In fact, except for the absence of Isaac Bashevis Singer, whose works are readily available, *Yenne Volt* must be regarded as the definitive collection of what the subtitle calls it: the great works of Jewish fantasy and the occult. □

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הכרזה מן הארץ



# Morandi: genius of silence

Meir Ronnen

"The work of art becomes metaphysical language through the quality of its silence and experienced sensibility. The art in which silence has become the primary moving force reaches its goal by means of space and form alone...unlike surrealism it can do without literary crutches; the metamorphosis is invisible and the content is secret."

Jim Krupier

GIORGIO MORANDI (1890-1964) was not only one of the true voices of silence, but one of the greatest artistic voices Italy ever produced. Like Alberto Giacometti, his contemporary, he was one of the most singular, personal artists of this century. Neither of them, however, had the slightest influence on the course of the development of modern art. Also, like Giacometti, Morandi had a deep interest in the inter-relationship of things, colours, and sensations which approached the metaphysical. And, as with Giacometti, it was derived from concentrated intellectual observation in the manner of Cezanne, to whom both artists were indebted. Few 20th-century artists have been able to project this feeling of the metaphysical; one of them was the late American Jewish painter Mark Rothko.

Like that of Chardin, the great 18th century Frenchman, the name Morandi is synonymous with "still-life." The greater part of his oeuvre is made up of a few bottles, vases and boxes on a table-top; a few flower pieces; and occasional landscapes. The table-top objects are tied together, (they huddle together almost as a family) by an intricate relationship of contour, modelling and colour; and the groupings form other areas, or series of areas, that relate to the space they inhabit. No matter how freely painted, even casual, they may appear, all the compositions conform to geometric triangulation or the rules of the golden section. Many of them also parallel the compositional reduction of Albers, Diller and Newman.

Unfortunately, the Israel Museum possesses only one oil by Morandi. But it is now displaying a marvellous loan show, made possible through our bilateral ties with Italy, of a unique collection of five decades of etchings by Morandi, ranging from 1818 to 1966. The etchings, the only set extant, form one of the most quietly beautiful exhibitions ever to grace the Museum.

Like Giacometti, Morandi sometimes made etchings as studios for bigger works, but all of them are an art in themselves. While more rigid than the paintings, they more readily yield up the secrets of space and form as defined by Cezanne, with Morandi using perfectly controlled hatching and cross-hatching to depict a light and shade that reveals modelling or related depth, rather than just defining the object as a bottle or box. The image materializes out of the situation, which remains a controlled composition.

"That still life could become the object of philosophical contemplation, Morandi learned from both Chardin and Cezanne. From

Cezanne and Corot he learned how to see the woods instead of the trees; and the tree instead of the leaves; and to organize a landscape as a golden section (Corot) and as a series of interlocking planes (Cezanne). Early on, one can detect traces of the Futurists and the surreal light of de Chirico, but these effects soon vanished. Only Cezanne's inner truths remained. But all was Morandi. A group of Morandi bottles could never be attributed to anyone else.

Morandi spent all his life in Bologna, painting his room, his garden, or the views from his holiday house at Grizzana. But he created a world he has given others forever. Don't miss this many-layered show (Cohen Print Gallery, Israel Museum). Till mid-Dec.

**ANIMAL DRAWINGS** by two very different artists from far-flung countries form an unusual show. THAWAN DUCHANEE of Bangkok, who showed his modern Buddhist drawings at the Israel Museum while here on a visit about a year ago, is represented with large, lively brush drawings of Jerusalem donkeys and birds, all rendered in the virtuosic Nanga and Zen manner, almost stylized calligraphy at times. IVGENY YOSSIPOVITCH TCHOUBAROV is a Russian half who began painting while in the Soviet Navy. A Jewish friend, now settled here, brought Tchoubarov's oil-on-paper paintings of animals with him to Israel; they date from the late 1880s and are mostly in monochrome. Some are fairly figurative and others seem almost imaginary, and they are often rendered as a textured silhouette. The best of them project an extraordinary sense of stance and presence (Debel Gallery, Elin Karem). Till Nov. 15.

A LESS odd couple show art photography. YORAM LEHMANN, using a fixed-aperture wood-and-bellows camera, has made striking deep-focus studies of small, everyday objects placed in the foreground of seemingly immense distances, with an acknowledged debt to Claes Oldenburg (who creates "monuments" out of giant clothepegs, etc.). Lehmann's electric plug is pure Oldenburg. Printing, design and atmosphere are first class. DAVID MAESTRO, head of the photography unit at the Technion, shows diptych and triptych studies of streets, sites and people that enlarge our awareness of the situation, or of a landscape's dramatic possibilities: the ship in a Ford creates a design worthy of Franz Kline (Little Gallery, Rehov Salmon 27, Jerusalem).

ISRAEL TUMARKIN is showing photographs of recent projects executed in the U.S., a show that was reviewed here when it opened in Tel Aviv. The display is worth a visit, if only to see how Tumarkin has successfully incorporated enormous sheets of United States glass into his large screen-size sculptures, which are all nicely sited in the vestibules of American private estates and college campuses. One can't help looking at the surroundings through the frame of the glass, which both transforms and selects bits of the landscape and forces it to interact with both the sculpture and the spectator (U.S. Cultural Center, Rehov Keren Hayesod, Jerusalem).

MANI SALAMA is having a show of pen and pencil drawings that reflect great sensitivity and feeling for the materials (distortions and touches of colour are sometimes added to the pencil), but these somewhat self-indulgent works lack both a point of view and ideas about composition. Worse, there are too many delectable traces of images, idioms and mannerisms employed by such artists as Michel Raddad, Uri Lifschitz, Oded Feingersh and Ivan Schwabel (Jerusalem Artists House). Till Nov. 2.

PLANINKA KOVACHEVICH, a visitor from Yugoslavia, does romantic paintings of backs of naked women in front of mirrors and framed by doors or windows, or by a window effect achieved by cutting the work into strips and mounting it on a dark background. There are also a few rough oils of bits of neo-classic sculpture. Only excellent draughtsmanship could justify the generally sweet approach, but it is not forthcoming (Kegol Gallery, 13 Shlomzion, Jerusalem). Till Oct. 25.

## NEW TECHNIQUES, OLD PROBLEMS

Gil Goldfine

DAN AVIDAN is a poet by nature and inclination. By desire, he is also a thinker and a thinker. His two-dimensional "Monoprojections" (all into the latter category). They are prime examples of how an astute, perceptive and creative mind has harnessed delectable words and calibrated phrases to a mini-manifesto that proposes to elevate the status, and in a way extend the importance, of a rather ordinary picture-making style.

Monoprojection is Avidan's word for the quasi-collage technique whereby he photocopies abstract, symbolic and hard-core pornographic material onto orthomaterial film (unretained black and white images with no grey values), which he then sandwiches in varying layers, with blazing coloured celluloid



Dan Adam: photo-painting (Dugith, Tel Aviv).

blanks, paper or aluminum sheets. As a consequence, the overlapping, transparent layers create multiple shapes and shroud the basic reality in a camouflaged abstraction, while retaining the visual associations.

I found these colourful frames ordinary because they are never totally aggressive and rarely elegant. They are clever, often purely decorative and on occasion attain a cubistic motif. Avidan's talent is to choose and glue; unlike his literary activities, this exhibition achieves very little (Julius M. Gallery, 7 Glikson, Tel Aviv). Till Oct. 28.

DAN ADAM'S totally experimental "Photo-Paintings" are basic, raw and immature. Using a Polaroid SX-70 camera, Adam photographed a selected scene or created still life and while the multi-surface emulsion colour film (15 layers) was still wet and elastic, he dug and scraped into it, actually resurfacing portions of the photo and exposing un-matched hues while obliterating others. Abstraction followed destruction and organized confusion along with it. The rigid same-size format and full accomplishment colour are problems that need to be overcome; nevertheless, Adam should be encouraged to continue shooting and scraping (Dugith Gallery, 43 Frishman, Tel Aviv). Till Oct. 31.

WHEN YOU think about it, X-ray films contain parallels with nostalgic feelings. Their foggy shadows are vague and dreamy and only the individual prepared to read them can learn the truth of their clouded secrets. ALEXANDER SCHWARTZ, a recent immigrant from Russia, in his first one man show here, finds the X-ray film an excellent partner for pencil, paint and other mixed media material. His panels are precisely composed in a rigid vertical-horizontal fashion, yet handled with ease and finesse. Basically historical and autobiographical metaphors, their content is instructive — personal and internal, singular not universal. But somewhere along the way the art side seems to have been left undeveloped (Tzavia Gallery, 30 Ibn Gvirol, Tel Aviv). Till Oct. 24.

JOSEPH GATTEGNO is an Israeli who has lived in France on and off since 1967. His canvases unavoidably echo the French influence of colour, light and impressionistic lyricism while attempting to cross the paths of abstract expressionism. Converging streets, cascading houses and a constant flow of humanity are ambiguous yet definable, generally viewed and composed from an unorthodox angular perspective, conditioned by the likes of Monet and Ropelle. They are roughly brushed in a semaphoric manner, dotted and dashed with alter-

ing crowded strokes. Almost mosaicized, the volatile areas of viridian, alizarin and plum are enveloped in steamy fields of grey and tan describing the atmosphere of street and sky (Leivik House Gallery, 30 Dov Hoz, Tel Aviv). Till Oct. 28.

RECENT drawings by MOSHE KUPFERMAN are the only bright spots in a group show that also features TAMAR GETER, AVIVA URI and YEHUDIT LEVIN. Using graphite, charcoal, black tape and his ubiquitous violet, Kupferman creates his abstractions with definitive horizontal bands planted in opposition to a curvilinear line. Concepts of activity versus passivity and strength versus fragility are perfectly organized and one finds pleasure examining the innards of each and every plate, despite the overall similarity. Geler's contour sketches of human heads recede into mechanical causality resulting in schematic, planular or isometric equivalents. Unfortunately, these variations are as dull and as poorly drawn as the heads themselves. Uri and Levin show limited pieces of little consequence, mere gallery "fill" (Russ Gallery, 19 Gordon, Tel Aviv).

RICHARD BALIN shows a pot-pourri of watercolours, etchings, woodcuts and drawings, few of which achieve any distinction. People in real and imaginary predicaments are described in light decorative motifs, while surrealism attempts to seep in through the seams. This large and repetitive show marks the opening of a new gallery (Shamir Gallery, 24 Reiness St., Tel Aviv, a division of Gilar Graphics).

INOS CORRADIN, an Italian residing in Brazil, is exhibiting here for the fourth time. His paintings, harshly shadowed and textured, are more like illustrative drawings with colour added. Mannered figures are compartmentalized and outlined with great accuracy as into the faces forlornly stare into the gallery with unabashed address (Bar-Tzion Gallery, 24 Gordon, Tel Aviv). Till Nov. 1.



Giorgio Morandi: etching, 1953 (Israel Museum).

HAVING LUNCH at the Gingi's is like being in an existentialist (but yet Talmudic) play in two acts. A play that has been running for 14 years at Rehov Montefiore, and before that on Shenkin. On Saturdays, there is only Act Two.

We had to wait outside on a bench, the four of us, because all eight tables in the tiny restaurant were full. Our bench was under a tree at King Albert Square; yes, Tel Aviv has a King Albert Square, at the intersection of Nahmani and Montefiore.

We shared the bench with another waiting customer — a gaunt, bearded man dressed in rags and carrying a bundle of more rags. He muttered something to us in a kindly way and moved down the bench to make room for the four of us — two American tourists, two Israeli journalists.

Soon the Gingi, who runs the restaurant, waved to us to come in. A table was free. The bearded man stayed outside. He had come before us, but would wait another hour, till 2 p.m.

That is the point about lunch at the Gingi's, and why the American couple had made a concerted effort to find the place. From noon till 2 p.m. every day it is simply an unpretentious restaurant serving generous portions of home-cooked Jewish food. After 2 p.m., for the second act as it were, a whole different cast of characters appears. They choose from the same menu and eat the same food. But don't pay.

Saturdays the place is open exclusively to the after-2-p.m. group and closed to the paying customers; it is strictly kosher. Friday nights, too, it is "open to the poor and the lonely."

SO THERE WE were, with the more or less normal pre-2 p.m. crowd. Office workers, an army officer, two men who looked like kibbutzniks in town for the day, some others with attache cases. Everybody worked their way through things like *kishke* and *gefilte fish*, boiled beef and chicken; some days there is *cholent*, *strudel*. Read their papers, talked, paid their bills and left. As 2 p.m. drew near the cast began to

shift. A very old lady tottered in with a pot; it was filled, and she tottered out. I had come to this out-of-the-way place in an out-of-the-way way. A tourist couple from New York had read about this unique restaurant in the American Jewish press. The article described the atmosphere well — "...plates of soup, stuffed derma, fish, all kinds of meat, vegetables with gravy — everything that contained the flair of tradition and the perfumes of folklore." But it got the address wrong. The tourists tried vainly to find it on "Rothschild, close to the Habimah." Finally they telephoned to the *Ma'ariv* columnist who, the American article explained, had taken the visiting author to the little restaurant which so impressed him. And so these tourists contacted her, after trudging up and down Rothschild clutching the article; she agreed to take them to the place, and invited me to come.

If you come from America, I suppose it is not too incorrect to describe the Gingi's restaurant as "close to the Habimah." But if you live near the Habimah, as I do, you might never hear about it except under such circumstances. Its atmosphere is bygone Tnuva, and it is in a bygone part of Tel Aviv. Nearby, on Nahmani,

that at gatherings of this kind there always comes a moment when everyone suddenly falls silent, because there's nothing more to say on the subject at hand. It's a ticklish moment and, not surprisingly, the one with the weakest nerves present can't bear it for long. So instead of waiting for a natural resumption of the talk, the poor sucker breaks down and utters some meaningless phrase like, "Ah, yes, well, or,

"What's how it is, isn't it? Know what I mean? Well then, he — the weakest link in the social chain — he's your Saviour..."

"How true," said Weinreb. "Never thought of it."

"Next!" Ervinke signalled at me, and offered the same rescue plan to Engineer Glick. Ziegler's phrase like, "Ah, yes, well, or,

"I'll explain," continued Ervinke. "I'm sure you've noticed

## Lunch at the Gingi's



Helga Dudman

looms the big pagoda-shaped house built over 50 years ago — by an American architect for an American, in very different days.

The Gingi is a short, lively man with a short red beard and red hair making a curly little halo under his *kippa*. He moves quickly and efficiently, bringing and removing plates, working smoothly with the motherly-looking waitresses. He smiles a great deal and is unusually friendly and open. His face is smooth and unlined. It is hard to tell how old he is; he was at Auschwitz.

"No, there is no real poverty in Israel today, no real hunger as we knew it in Europe," says the Gingi cheerfully, taking away our soup plates (chicken soup, potato soup) and bringing the main dishes (meat with *kasha* and spinach) and continuing an earlier dialogue, that had started over the lungs and *kishkes*.

"But there are people with great problems, with spiritual disabilities that make them — in different." What he does, among other things, is help them deal with the practical necessities of this world. "Look..." Balancing the boiled chicken for the next

table, he flipped on ours some correspondence about an old age pension from the National Insurance Institute. "This woman just doesn't collect her money, or even really know what is coming to her. So we help with that."

THEN THERE is the man who washes dishes. "I'm probably the only restaurant in town that has Jews, not Arabs as kitchen help," says the smiling Gingi. "This one turned up about three years ago. His hands were trembling and he had a strange look in his eyes. I convinced the women in the kitchen that he'd be all right. At first it took him an hour to wash a dish. But he's fine now. He drinks. But that doesn't interfere with his work. And he forgets to pay his rent. So not long ago he was served with an eviction notice."

"Well, I paid up for him, deducting from his salary. And I had a lawyer take care of the eviction notice at the courthouse." It turned out that the other side was quite impressed by the legal talent available to the defence for this miserable little case. It was the law firm of the former Minister of Justice: members of the staff are among the pre-2 p.m. regulars at the Gingi's.

"I can tell right away, by their eyes, whether somebody is dis-

turbed 'for the better, or for the worse.' Look, look at his eyes." And the Gingi asked the dishwasher to step out from the kitchen on some pretext or other. I failed the test, because he looked to me no more and no less on the verge of any psychosis than many of the people I meet daily.

HERE I SHOULD also confess that I am no judge at all of what is called Jewish food. I grow up without knowing it existed and so am ready to continue happily without further contact with *gefilte fish*, *cholent*, and those other delicacies. However, the New York tourists were enchanted with the Gingi's menu, calling it "Soul Food" and wishing that these joys were available at home. Comparable New York restaurants, they reported, are rapidly closing down.

The bill for the four of us came to IL204; most of us had three beautiful courses, and beverage. By local standards of what you can pay for a bad meal, this is a real bargain.

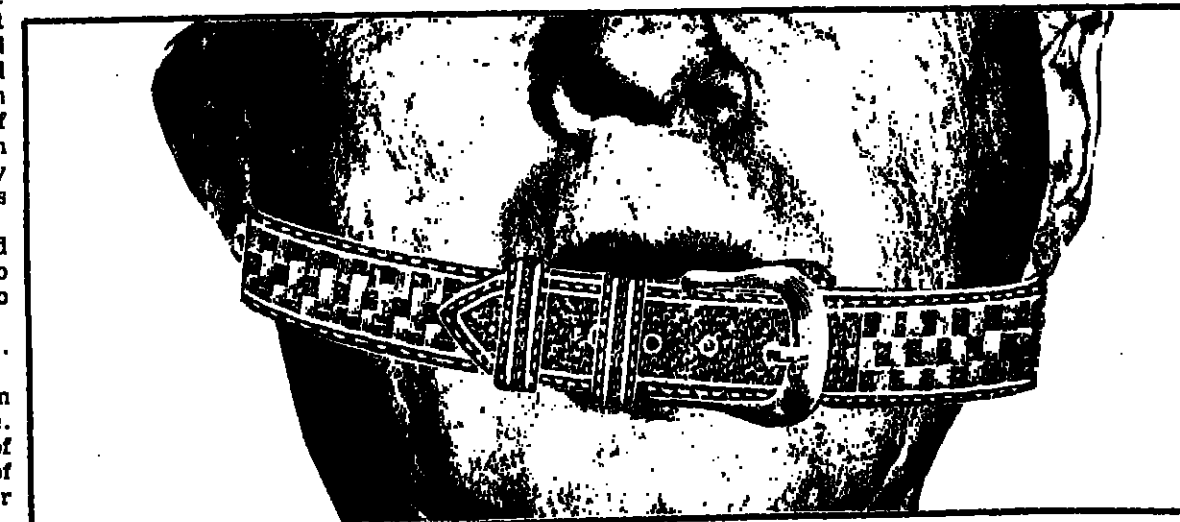
Yet the Gingi's calculation is that he takes "very good prices" from those who can afford it, in order to finance his activities for those who can't. And it seems to him that the more he expands his non-paying operations, the better the regular business is.

I asked him if he considers all this a *mitzva*. "No," he said balancing two plates of soup, "not at all. I do it because it gives me satisfaction every single day." Then he switched to Aramaic, which I tried to write down as "Sh'a'ar mitzva habat leke."

Nobody at our table knew how to spell the last word in Hebrew, but somebody at the next table did. I was pleased with myself for knowing it was Aramaic but confessed that I did not grasp the meaning. The Gingi, who belongs to a Talmud study group, tried to explain to me that one does not try to pile up *mitzvot* for scoring on this earth. But he had to go off with the soup.

He asked that I not write his name. But I can't help giving the name of his little 8-table Kingdom of Righteousness: *Mitbach Yitzhak* — Yitzhak's Kitchen. □

## Conspiracy of silence



Ephraim Kishon

turn came next, and in ten minutes Ervinke had taken the whole gathering into his confidence — one by one. Presently we retired to the sidelines and waited. The silence arrived in due time, namely, after the poetess had said:

"I bot things will get even worse next year..."

No one could gainsay that, and a general hush fell upon the room. The poetess made as if to add

something, but remembered Ervinke's theory and pressed her lips tightly together. The faces of the other guests, too, bespoke a grim determination not to become the Saviour of the Evening again.

Ten awful seconds crept by in silence. Ervinke raised his eyebrows at me to indicate approval of the way everyone was standing the test. The veins on Weinreb's forehead bulged, but he kept his mouth faithfully shut.

Half a minute passed like an eternity. Ben Zion Ziegler was breathing heavily. Glick commenced with his pipe.

A minute and ten seconds. The poetess' eyes popped.

A minute and forty. One scrawny lawyer cleared his throat, and almost choked when all eyes turned on him. Drops of sweat appeared on people's brows.

Nearly three minutes. Weinreb seemed on the point of breaking, but recovered and did not save. Four and a half minutes of dumb silence, may I never know such horror again. Five. My head was starting to swim. Ervinke beckoned to me and we left the house on tiptoe.

We haven't met any of the others since. Could it be they... still... No? □

Translated by Miriam Arad. By arrangement with Ma'ariv.



WHEN I FIRST saw the name Nail Club, I thought it might be a society for sado-masochists. Then, on Tel Aviv's Rehov Dizengoff, I saw a sign in Hebrew for what would translate literally as "nail transplant" (*hashatut tsipornayim*). Put it all together and you have one of the fastest-growing fashion fads in Israel — plastic elongation of the fingernails with a chemical preparation imported from the U.S. A number of beauty salons have sprung up, catering to this trend.

About half the customers, I'm told, are girls and women who habitually bite their fingernails to the quick. The treatment gives their nails an impossible-to-bite elongated plastic coating, under which the natural nails can grow out. The rest of the clientele are non-biters, with various other nail problems.

A SALON CALLED Super Nail at 241 Dizengoff in Tel Aviv is devoted solely to these "transplants," as it calls them. Its newer and faster-spreading competitor is Nail Club at 190 Dizengoff, with branches in the Lamed section of Tel Aviv and in Jerusalem, Holon, Rishon and Tiberias. Nail Club uses the term *tsipornayim* — "nail mounting" — and it also deals in conventional manicure, pedicure, hair removal and related cosmetic treatments.

Clients are women of all ages, from the late teens to senior citizens — including a number of girl soldiers. The IDF apparently permits long nails, so long as they are coated only in colourless lacquer or a light pink.

Cosmetic nail elongation is not meant to be a permanent solution; it is designed for a few months, until the natural nails grow out to the desired length and strength. In the initial 60-to-90 minute session, the nails are coated over and over with a liquid plastic substance which hardens as it dries and builds the nail out to almost claw-like proportions. (You can have it shorter on request.) Coloured lacquer is applied over the white plastic "nail."

As the natural nail grows out, the customer returns for a touch-up job every 10 or 14 days. At most salons, the going rate is IL250 for the initial treatment and IL40 for each touch-up. After three to five months, the natural nails are supposed to take over — and then ordinary manicure is sufficient.

I RAN INTO difficulties when I tried to find out exactly what the plastic nail coating is made of, and whether it has any certificate of safety from the health authorities. The women who work with this substance have little or no idea what it is — and none seemed willing or able to direct me to the importers or sales agents.

Women working in nail elongation are generally not professionals — neither trained manicurists nor cosmeticians, for the most part — and they claim there is no need for anything but a brief course in how to apply the liquid. "It's not manure — it's an art form, with brush and nail club," declared the Dizengoff Nail Club manager. She even made the claim that the material had "antibiotic" properties — in which case, it would have to be classed as a medication!

Ilana, the proprietress at Super Nail, says here was the first such business in Israel, open for a year and a half. But she was not much more informed about the substance itself. She could give me

# NAIL SALE



(Millman)

## MARKETING WITH MARTHA

neither its commercial trade-name nor its chemical composition, other than to say it is an "acrylic" (which just refers to a general group of plastics). She says it is the same material as the porcelain-like plastic used by dentists to build up chipped teeth.

I asked Ilana whether the Ministry of Health had inspected and approved the substance, and she claimed the ministry had not yet decided whether to classify the stuff as a "cosmetic preparation" (*tsipornayim*), which would require a licence. (All medications and cosmetics sold in Israel are supposed to carry a licence number from the Ministry of Health's Pharmacology Department.) At Ilana's, Super Nail, by the way, you can buy the nail elongator solution in take-home containers for do-it-yourself application, generally after the initial treatment. It costs IL102 a bottle.

THE MINISTRY of Health's official answer to me, through its spokesman, was quite different: It replied that, to date, its Department of Pharmacology knew

nothing about any nail elongation material in use in Israel. No one had applied for a licence to market this product here, and it had not otherwise come to its attention. I was informed that if I wished to provide the ministry with information of its use or sale, ministry officials could halt it until such time as it is tested and licensed — or banned, as the case may be.

It seemed rather strange to me that such a product would not come to the ministry's attention until such time as the importers or distributors themselves voluntarily applied for a licence — or until some alert citizen notified the ministry. How do cosmetic preparations in commercial quantities enter the country without some report going to the Health Ministry? And how can a salon such as Super Nail operate prominently on Rehov Dizengoff for more than a year with a sign advertising "nail transplants" without someone from the health authorities investigating this curious use of a medical term?

There may indeed be nothing harmful to health in the process of

finger nail elongation — and then again, there may be. When I mentioned the matter to Dr. Jerry Westin, the U.S.-trained medical consultant of Consumer Shield, he cautioned that there may indeed be a danger from the acrylic substance itself, depending on its chemical composition. According to literature in his possession, the activating material in at least some types of nail elongators produced in the United States has been methyl methacrylate. And methyl methacrylate, he says, appears on the U.S. Health, Education and Welfare Department's "Toxic Substances List" as a "carcinogen" — i.e., a cancer-inducing substance. Not all substances on the list are automatically banned in the U.S., he says, and he is not certain about the current status of methyl methacrylate in nail elongators there. If there is anything toxic in nail elongators, he says, it could be absorbed into the human system through the natural fingernail underneath.

I HAVE HEARD reservations from other quarters about the entire idea of building a false nail onto the natural one. In the old days, of course, there were artificial fingernails which were glued over one's own — "but these had an inconvenient habit of falling off into the soup," says English-trained cosmetician Shella Brummer. She has had her own salon in Kfar Shmaryahu for the past dozen years, and says she refuses to do plastic nail build-up treatments. She says the covering-up of a nail with something non-porous tends to encourage the growth of fungus under the nails. Several of her own customers who have gone elsewhere for the so-called "nail transplants" have returned to her with fungus problems, which are hard to cure.

"A nail is a living thing... it must have an opportunity to breathe," says Mrs. Brummer. Even women who use ordinary nail polish should take an occasional vacation from it, preferably for one week out of each month, she recommends. If women want to strengthen their nails, Mrs. Brummer advises a well-known Swiss product called "Mavala," which you paint on at home like polish, or its American counterpart called "It's Hard as Nails." "Mavala" sells at Tel Aviv pharmacies for about IL38 plus VAT per small bottle. I do not know anything specific about its chemical composition, but it is a long-known product with a prominent European brand-name and a printed label — unlike the anonymous nail elongator solutions.

Another suggestion from Mrs. Brummer for women who want nice nails and smooth hands is to get used to wearing rubber gloves for all household tasks, including vegetable peeling. "A carrot can ruin your hands for two or three weeks," she says.



## Season's eating

### CULINARY NOTES

Haim Shapiro

ONE OF the first things a new-comer notices about life in Israel is that the seasons are to some extent reversed. This is especially true of spring and autumn.

In autumn, in northern Europe and the U.S., the world is preparing to go into its long winter sleep. Plants lose their leaves and the brief display of vivid colour soon abates and the world turns a dull brown.

This is most comparable to spring in Israel, when the brilliant wild flowers die away and leave the landscape almost monochromatic. In autumn, on the other hand, the first rains bring with them the growth of lush vegetation.

This is true in the kitchen as well, where vegetables that would be young and tender in the spring elsewhere are now fresh and juicy. Thus, a dish known as a bouquet of spring vegetables would be called a garland of fall greens here.

To prepare such a dish, it is necessary to buy the very youngest and freshest vegetables available. To do that, a long walk through the open market is almost mandatory. There you will buy three or four young leeks, a small cauliflower that still has a tinge of green, half a kilo of carrots so small that the vendor might offer them at a discount, and a handful of peas that have been subjected to the most rigorous of tasting tests.

Boil a small amount of water in a large, wide pot and immerse the pale part of the leeks, cut into finger-lengths. These are quickly followed by the cauliflower, separated into small florets.

While these are cooking, quickly peel the carrots and pod the peas, which are inserted in that order. The peas, the last to cook, should be in the water for only a few minutes.

The entire process should not take more than about 15 minutes, by which time the leeks should be quite tender and all the other vegetables still very slightly crisp. Drain the cooking water, but don't throw it away. It is eminently suitable for soup.

Insert a large piece of butter and leave the vegetables in the pot only long enough for it to melt. Remove them with a slotted spoon and arrange them alternatively, with the peas sprinkled over the whole lot.

Some feel that a bechamel sauce or even slightly salted whipped cream is suitable for this dish, but I feel that the vegetables are best presented in their pristine beauty. □

MARTHA MEISELS

# The Weekend Dry Bones

ATTEMPTS TO PRODUCE ISRAELI-DESIGNED CARS HAVE THUS FAR FAILED.

THE SABRA AND SUSSITA HAVE GONE THE WAY OF ALL FLESH (...TINY?) AND THE REASON? SIMPLE! NO AUTOMOBILE HAS EVER BEEN SPECIFICALLY DESIGNED FOR LOCAL DRIVERS.

INTIMIDATING SHARK-FIN STABILIZER AND "FLYING TIGER" GRILL IDENTIFY THE 1978 GEVER

THE 1978 GEVER

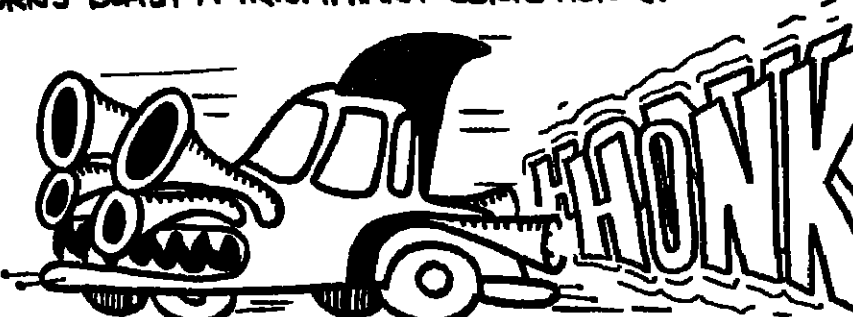


QUADROPHONIC FORWARD HORNS AND BLINDING LASER BLAST.

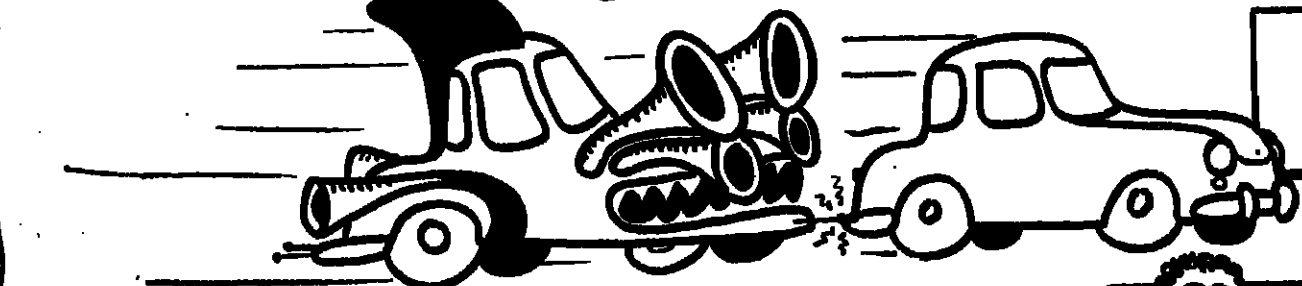


A FLICK OF A SWITCH AND THE PASSING WHEELS LIFT THE CHASSIS OVER THE CAR TO BE PASSED.

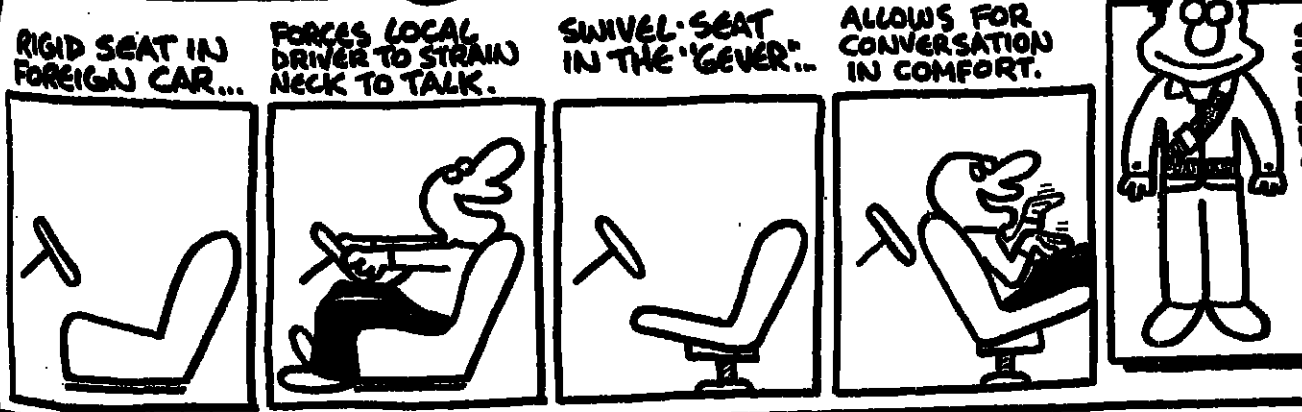
ONCE PAST THE PIG WHO THOUGHT HE HAD THE RIGHT TO USE THE SAME ROAD AS THE "GEVER" THE UNIQUE REAR HORNS BLAST A TRIUMPHANT SONIC HONK.



## STANDARD ON ALL MODELS

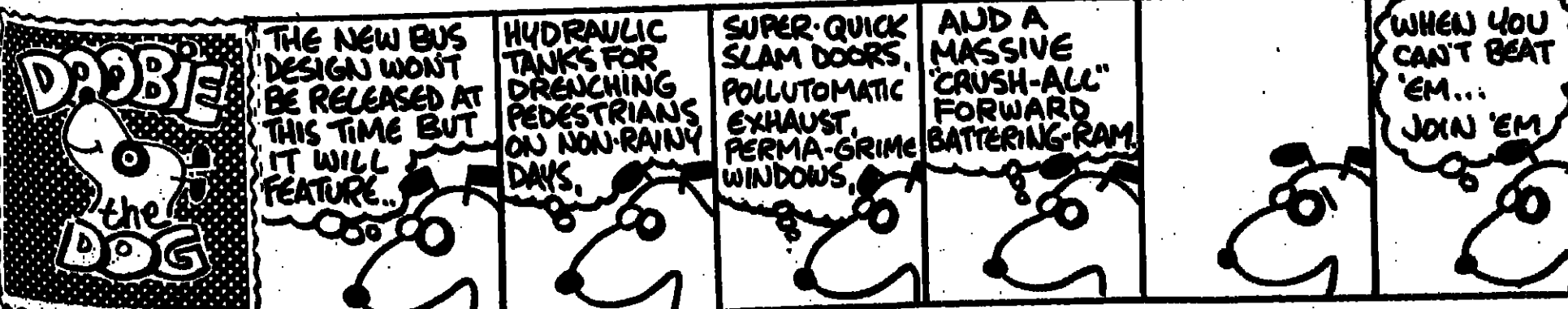


FEELER GAUGE KEEPS THE "GEVER" A STEADY SIX INCHES BEHIND THE CAR IN FRONT.



SHIRT WITH SEAT BELT PATTERN PRINTED ON FRONT FOOLS COPS!

WATCH FOR THE MUCHO-MACHO 1978 GEVER COMING AT YOU THROUGH SHOWROOM WINDOWS... SOON!



THE NEW BUS DESIGN WON'T BE RELEASED AT THIS TIME BUT IT WILL FEATURE...

HYDRAULIC TANKS FOR DRENCHING PEDESTRIANS ON NON-RAINY DAYS.

SUPER-QUICK SLAM DOORS, POLLUTOMATIC EXHAUST, PERMA-GRIPE WINDOWS.

AND A MASSIVE "CRUSH-ALL" FORWARD BATTERING-RAM.

WHEN YOU CAN'T BEAT 'EM... JOIN 'EM

مَكْزَا مِنَ الْأَصْلِ